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THE CHOEPHORI

OF

AESCHYLUS

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ΑΙΣΧΥΛΟΥ ΧΟΗΦΟΡΟΙ

THE CHOEPHORI

OF

AESCHYLUS

WITH CRITICAL NOTES, COMMENTARY, TRANSLATION
AND A RECENSION OF THE SCHOLIA

BY

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TO

SIR RICHARD JEBB, M.P.

REGIUS PROFESSOR OF GREEK IN THE UNIVERSITY OF CAMBRIDGE

AND

EDITOR OF SOPHOCLES

THIS BOOK IS DEDICATED

IN GRATEFUL RECOGNITION OF MUCH LUMINOUS TEACHING

AND IN ADMIRATION OF A HIGH EXAMPLE

PREFACE.

So long as literary studies are earnestly pursued, the final word on Aeschylus will remain to be spoken. There are, and must always be, large gaps in our knowledge, not only of historical and social facts, but also of the facts of language. Nothing less than the recovery of an immense body of Greek literature now lost could supply the materials for the completion of the mosaic. With Aeschylus in particular the difficulty of attaining to a perfect comprehension is intensified, and that doubly.

In the first place his own style, at least in the later plays, is exceptionally condensed. Its specific gravity is extraordinary, and—though in a sense other than that meant by Aristophanes—his line, when weighed against those of the other dramatists, will make theirs kick the beam. He does not yield all his thought at the first reading, nor at the second; even at the twentieth the student need not be surprised to discover that he has all along been missing the full force, the precise tone, the exact point of a word, a *ῥῆμα*, a line, or a passage. Over and above this weight of primary meaning packed into a given number of words, it is recognised, though perhaps not so generally nor so fully as it should be, that the style of Aeschylus is peculiarly allusive. While saying one thing, and saying it with power, his language is apt to be highly charged with metaphor, of which the full contents only become *φωνᾶντα συνετοῖσι* as the reward of prolonged study. In a word which at first sight appears to bear a simple 'dictionary' meaning there is apt to

run a parallel thread of reference, of a religious, political, social or 'literary' bearing. If Aristophanes, however much he may be speaking with the playful captiousness of comedy, makes Aeschylus *ξυμβαλεῖν οὐ ῥᾴδιος*, the modern reader must assuredly share in the difficulty of comprehension. It would, however, be well if the modern student attributed the difficulty to its proper cause, which is not the grammar of Aeschylus, but this extraordinary compression of thought into the smallest receptacle of language.

In the second place the text of Aeschylus has for the most part come down to us in a much less satisfactory state than that of the other dramatists. Doubtless between the fairly sound *Prometheus* and the almost hopeless corruptions of the *Supplices* there are gradations in the condition of the text. Doubtless also the degree of corruptness is often greatly exaggerated by critics, and the Medicean text of the *Choephori*, for example, is in reality much sounder than is usually supposed. Nevertheless no scholar doubts that every species of vitiation, from a simple misreading to an unintelligible and unmetrical jargon, has its place in the codex upon which, almost alone, we depend for the *Oresteia*.

These considerations should make it unnecessary to apologise for the appearance of yet another edition of the *Choephori*. It is no disparagement to the learning or insight of previous commentators, who have contributed their more or less considerable portions to the correction of the text and to its exegesis, that they should be followed in their turn by one who has laboured for no few years to understand Aeschylus and to gather competence for dealing with his text and its interpretation. It will not, I hope, be considered egotistic in a preface if I premise that, since the appearance of my edition of the *Supplices* in 1889, my reading has been largely directed towards further work upon Aeschylus, which I might undertake after fuller preparation *pour mieux sauter*. I see no reason to modify in any important respect the critical principles set forth in the introduction to my earlier work; but in respect of the stringency of their application I trust that the interval has not been without profit. The present edition is primarily exegetical. For this

purpose a revision of the text was inevitable; but the textual criticism will be found to be regulated scrupulously by practical needs. The result is that the text here offered is exceptionally conservative, provided that 'conservative' is taken to imply as much adherence as is reasonably possible to the Medicean MS and not to any familiar printed text such as Dindorf's or Paley's, one or other of which has for a generation stood to the average English student as a *textus receptus*. But while the text is conservative in this sense, as compared with the text of Hermann, Weil, Paley, or even that so judiciously prepared for school use by Mr Sidgwick, it does not attempt to avoid emendation in the too numerous places where emendation is unavoidable.

There has been no such neglect of the *Choephori* as of the *Supplices*. In preparing this edition I have consulted in particular Blomfield, Klausen, Paley, Hermann, Conington, Weil, Wecklein, Sidgwick and Verrall. Campbell's translation of the *Oresteia* and his text (in the Parnassus Library) have also been in my hands. Suggestions made by Mr W. Headlam cannot fail to be well worth discussion, but I regret that his recent contribution of Aeschylea to the *Classical Review* appeared too late for me to make use of it. The same has to be said of Mr Warr's translation of the *Oresteia*. The obligation under which every student is laid by such a work as Wecklein's *Aeschyli Fabulae* (1885), with its collation of the text and scholia by Vitelli and its exhaustive *apparatus criticus*, is too great to be estimated. The labours of Vitelli, thanks to their convenient compass, are not superseded even by the recent appearance of the handsome facsimile, *L' Eschilo Laurenziano*, published by Prof. Rostagno under the auspices of the Italian Minister of Public Instruction, a production which is quite indispensable to editors of Aeschylus, and of which the introduction by Rostagno is as helpful as it is lucid. The facsimile has been employed throughout as the basis of the present text, both of the *Choephori* and its scholia.

Of the larger studies of the play there are two to which I desire to offer a special tribute. They are those of Conington and Verrall. Dr Verrall's edition is one which cannot but

stimulate by its freshness and independence. As is the case with all those who honestly study his work upon Aeschylus, my respect for his commentary increased with its use. In several passages when, after long and repeated meditation, I have arrived at a conclusion which I believed to be new, but none the less inevitable, I have found the point already made, substantially or in part, by the keen insight of my predecessor. Wherever an obligation to him has been direct, I have duly acknowledged it. Where I differ from him, I would be understood to do so with the greatest respect for a scholar whose originality has done so much to rejuvenate comment on Aeschylus. The work of Conington must always lend much solid help. Its dimensions are modest, but no work could evince a saner method of comment or more judicial criticism, grammatical or literary. It is with Conington that I prefer to use the form *Choephori* rather than *Choephoroe*.

It will be observed that I have not followed the practice of many modern editors of Greek drama in supplying a complete metrical analysis of the lyrics. This omission is not due to lack either of study of the subject or of recognition of its importance. In these matters there is still much to be learned, and I agree with Dr Verrall (*Choephori* Appendix II.) that there is at present too great a tendency to argue in a circle. Wecklein appears to be of the same opinion. The arrangement given by J. H. H. Schmidt in his *Kunstformen der Griechischen Poesie* (1868) is too much bound up with arbitrary alterations of the text to command the assent which I could wish to give it. While, for example, the reading of M in vv. 77 sqq. *δίκαια καὶ μὴ δίκαια | πρέποντ' ἀρχὰς βίου | βίᾳ φερομένων κ.τ.λ.* is perfectly unobjectionable on grounds of grammar and sense, Dr Schmidt's scansion concerns itself with an imaginary *δίκαια καὶ τὰ μὴ δίκαια | πρέποντ' ἀρχετᾶν βίᾳ | φερομένων κ.τ.λ.* Despite all laudable attempts at formalising metres I do not discover that we have gained an appreciably surer footing for criticism. We still have scarcely more to go upon than the facts that (1) in the more subtle lyric metres the strophe and antistrophe do beyond doubt shew a remarkably exact correspondence, (2) the obvious and universally received corrections of obvious and universally

acknowledged corruptions in MSS regularly result in bringing the places in which they occur into closer metrical tally.

The highly gratifying, because unanimous, approval accorded to the translation of the *Supplices* has encouraged me to follow the same principles in rendering the *Choephori*. A translation should, first and foremost, be faithful. But a baldly verbatim version is as unfaithful to the poet as a loose paraphrase. For the purposes of a work like this it appears imperative to render to the best of one's ability in language which, though ἄμετρος, is not ἄρρυθμος, and, though σαφής, not ταπεινή, and which seeks to give the precise shade of meaning in a spirit as nearly identical with the original as English prose will admit.

In the commentary it has seemed better to err on the side of fulness than in the contrary direction. Apart from the fact that the recognised difficulties and vexed questions are so numerous, experience proves that explanations of substance and illustrations of idiom cannot be stinted with impunity. Even the most competent scholars are generally glad to see the substantiation of grammatical and other remarks which are worth making at all. In *Supplices* 125 (= 146) I ventured to suggest λέχους ἄσεμνα in the sense of 'wicked union,' but supplied no parallel. Inasmuch as no less finished a scholar than Prof. Tyrrell (*Hermathena* No. XVI.) questioned whether the expression was Greek, it is obvious that a note should at least have cited Soph. *Ant.* 1209 τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς. Inasmuch as another finished scholar, Prof. Housman, doubted the story of Opis which I there assumed, I ought manifestly to have quoted the authority, concerning which that critic now generously declares himself to be satisfied. Since it is seldom possible to find a satisfactory medium for answering even the most courteous criticisms, it seems best to anticipate them wherever they are conceivable. *Les absents ont toujours tort.* Particularly is this the case with a student in Australia, whose rejoinders, if seen at all, must necessarily be so much delayed as to miss their purpose.

It is, of course, to the example set by Prof. Jebb that I am indebted for the general shape of this work. I have acknowledged in its place a special obligation to him in respect of

§§ 6—9 of the Introduction. I have moreover to acknowledge the sympathetic aid of Melbourne scholars who have read portions of the proof and given me the benefit of their advice, viz. in particular to Dr Leeper, Warden of Trinity College, and also to Mr W. E. Cornwall, Lecturer in Classics in the University, and Mr H. W. Allen, a former pupil and now Lecturer in Classics at Ormond College.

My especially cordial thanks are due to the staff of the University Press. Nothing could excel the scholarly vigilance with which the proofs have been read by the gentlemen on whom that duty devolved, nor the patience and skill with which the Press has treated a work produced under all the embarrassments of more than one transmission to the Antipodes.

UNIVERSITY OF MELBOURNE,
October, 1901.

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INTRODUCTION.

I. GREEK DRAMAS OF ORESTES THE AVENGER.

A. The Pre-existing Material.

§ 1. ARISTOTLE in the *Poetics*[1] lays down the rule for Greek tragedy that τοὺς μὲν οὖν παρειλημμένους μύθους λύειν οὐκ ἔστιν, λέγω δὲ οἷον τὴν Κλυταιμνήστραν ἀποθανοῦσαν ὑπὸ τοῦ Ὀρέστου καὶ τὴν Ἐριφύλην ὑπὸ τοῦ Ἀλκμέωνος, αὐτὸν δὲ εὑρίσκειν δεῖ καὶ τοῖς παραδεδομένοις χρῆσθαι καλῶς. The principle had been sufficiently recognised by the dramatists. Original variation of legend and eclectic handling of existing variations went along with a marked faithfulness to the main elements of the tradition. Clytaemnestra must be slain, and by the hand of Orestes. For the rest the device by which the killing is to be achieved, and the circumstances attending it, can be invented or pieced together by the poet in such ways as he deems most effective. Io must be metamorphosed into a cow and made to wander to Egypt. This much the legend demands. But in his *Supplices* it is enough for the purpose of Aeschylus that she shall wander across the Hellespont and through Asia Minor, whereas her introduction into the *Prometheus* requires that she shall proceed north of the Euxine to the Caucasus. However much the tragic writers may have regarded themselves, or been regarded, as specially σοφοί in religious and legendary lore, and however much they may have undertaken the *rôle* of instructors of the public in these matters as in ethics, they were in the first instance playwrights. While they did not 'undo' the general plot, they recast its details at their pleasure.

'Invention' as sought by the dramatists.

[1] c. xiv. § 5.

It is an error to suppose that novelty of situation counted for little with the Athenian audience. Aristotle does not dwell upon ἔκπληξις for nothing. Human nature was much the same in that respect, and though the Greeks were only working towards the completely original invention of plot exemplified in Agathon's *Antheus*[1], they preferred at least to have the old tales newly told. If the spectator knew the general outline of the story he was at once on terms with the piece, but the question how the poet would impart freshness to the treatment was of great interest to a people who loved καινὰς ἐπινοίας, and to whom δὶς κράμβη was death.

Despite the difference of title, the *Choephori* of Aeschylus, the *Electra* of Sophocles and that of Euripides have the same subject-matter, the vengeance of the loyal children of Agamemnon upon his murderers. These three extant[2] dramas of Orestes the Avenger afford an excellent example of what can be done in the way of diversifying a plot, thanks to 'inventing for oneself' and 'artistically handling,' while not 'undoing' the story[3]. The precise amount of absolute originality in the details introduced by Aeschylus, Sophocles and Euripides respectively cannot, of course, be ascertained. Literature and oral tradition supplied many a variant. Homer, the *Nostoi*, Stesichorus, Pindar, popular story-telling with its usual accretions and confusions, all contributed something to the material which was distilling in the alembic of the playwright's mind. It must, however, be remembered that even if no incident or situation in the piece is in itself unequivocally novel, a much deeper 'invention' may be shewn in the use of that which is old. Aeschylus did not invent the robe in which Agamemnon was entangled and murdered. Such a conception might belong to any man. But he did invent the intensely dramatic conduct and the profoundly impressive speech of Orestes as he unfolds the garment in the *Choephori*. The originality which

[1] Arist. *Poet.* ix. § 7.

[2] There were other plays on the subject. Arist. *Poet.* xiii. § 5 νῦν δὲ περὶ ὀλίγας οἰκίας αἱ κάλλισται τραγῳδίαι συντίθενται, οἷον περὶ Ἀλκμέωνα καὶ Οἰδίπουν καὶ Ὀρέστην κ.τ.λ.

[3] Compare also the *Phoenissae* with the *Seven against Thebes*.

contrives thus to intensify the tragic pleasure, and at the same time compel our sympathy for the hero after so questionable a deed, is of an order which only genius can command. None the less it is of interest to determine what common fund of plot, in the ordinary sense of that term, lay at the disposal of the three tragedians, and how much of it was considered to be essential to the story.

Fixed elements in the legend, common to the three plays.

§ 2. An analysis of the three plays will shew that the elements of the Orestean legend common to all alike are simply as follows. Care must be taken to assume no more definiteness in particulars than is here stated.

> On his return from Troy Agamemnon had been in some way treacherously murdered by agreement between the adulterous Clytaemnestra and Aegisthus. The guilty pair then usurped the throne and reigned for several years, to the great displeasure of the citizens. Meanwhile Orestes, having in the first instance been in some way conveyed to the care of Strophius the Phocian, is in exile, and is a natural cause of anxiety to the murderers; while Electra lives in Argos in humiliation and in a state of hostility to her mother and Aegisthus, upon whom she is continually calling down vengeance for the father whom she never ceases to bewail. Orestes, grown to manhood, and accompanied by a certain Pylades[1], makes his way secretly to his own country with the intention of avenging his father, in accordance with an oracle of Apollo. His first step is to perform a ceremony of filial duty, including the dedication of a lock of his hair, at Agamemnon's tomb. It is next brought about that Orestes and Electra meet and 'recognise' each other, and the plan of vengeance becomes a joint undertaking. In the end the death of both Clytaemnestra and Aegisthus is effected by stratagem.

These are the only 'constants.' Yet in the elaboration of their details and in working them into the plot there is scarcely a point in which all the three dramatists agree. The precise way in which Agamemnon was murdered, the precise manner in which

[1] That Pylades is the son of Strophius is not stated in any of the three plays. This detail belongs to the *Orestes* of Euripides, where also (as in the *Iphigenia in Tauris*) the friendship of the two young men receives the idealisation now familiar to us. See *Or.* 1014 and *I. T.* 498.

Orestes was consigned to Strophius, the subsequent course of his exile, the measure of communication between him and Electra, the exact treatment of the latter at home, the exact nature of the oracle which sent Orestes back, the manner of the 'recognition,' the plan and execution of the vengeance—in none of these particulars are Aeschylus, Sophocles and Euripides all at one. If the *Electra* of Sophocles touches the *Choephori* more closely at certain points, at certain others it more closely touches the *Electra* of Euripides, and so we may go the round.

It may be assumed, therefore, that these few items—which, except for the introduction of Pylades, the dedication of the tress and the *ἀναγνώρισις*, are of an entirely general nature—formed invariable constituents in a legend otherwise much diversified. An alternative would be to suppose that the Aeschylean piece, being rather more than a generation older than those of the other two poets, had itself fixed these as portions of the plot. But such a surmise is contrary to what we can gather of the legend from other sources, and is also *a priori* improbable. In Euripides the part played by the tress is unimportant and irrelevant to the development, while in Sophocles also it belongs to a mere episode. It would hardly have appeared in each and all of the three writers unless for a peculiar consistency in the popular tradition, which rendered it practically indispensable. In all likelihood it was a prominent feature in the Stesichorean[1] story and known to 'every schoolboy.' Moreover, when one drama already existed on a subject, the later playwrights would deliberately seek for variations rather than copy a predecessor.

Ascertainment of variations in the details anterior to the dramas.

§ 3. Here then, before the age of the tragedians, was the bare and simple outline of the *Oresteia* as universally adopted. The large scope offered for the introduction of details on the part of poets, *λογοποιοί*, vase-painters and others was not neglected, and, before the dramatists took the theme in hand, the legend had already evolved many variants. Something will be said immediately of the amount of actual knowledge from other sources which we possess concerning some of the contents

[1] See below, §§ 6, 7.

of the pre-dramatic *Oresteia*. There is, however, a tolerably fair criterion to be found in the dramatists themselves, by which we can mark off certain particulars as no invention of their own, but as simple adoptions.

Bearing in mind the desire for originality on the part of playwrights—a desire which appears to have been almost morbid in the case of Euripides with his *αὐτουργός* and the other novel elements in his *Electra*—we may reasonably believe that, where two of the dramatists agree in the use of some well-marked circumstance, device or incident, and still more in the tacit assumption of such a circumstance or device, they are drawing, not upon their own invention, nor yet one upon the other, but upon material which was already available, though optional, in current forms of the story.

Now, within the outline which we have discovered to be constant for all the three tragedians, we find that Aeschylus and Sophocles agree in introducing (though in sufficiently different ways) a disturbing dream of Clytaemnestra, which induces her to send *χοαί* to the tomb of Agamemnon. The same two agree in employing a false announcement of the death and inurning of Orestes as the device by which the avenging party gain admittance to the palace. On the other hand Aeschylus is at one with Euripides in representing Agamemnon as having been slain in a bath while hampered by a *πέπλος*, in mentioning only Orestes and Electra[1] as his surviving children, and in causing Orestes to be attacked by frenzy and pursued by the Erinyes. Sophocles and Euripides, in turn, jointly dissent from Aeschylus when they represent Orestes as delivered by a faithful retainer from the clutches of Aegisthus at the time of Agamemnon's murder; they both introduce such a retainer into the plot; neither says anything of *threats* on the part of the oracle in the event of non-fulfilment of the vengeance.

We must not, of course, argue from the silence of a dramatist on a particular point that it was therefore a part of the legend

[1] At least this is the case in the *Electra* of Euripides. In the *Orestes* (23) Chrysothemis is named. The differences between these two plays further illustrate the point made above (§ 1 *init.*).

unfamiliar to him, nor that he was unacquainted with more than one version. The first consideration for the playwright would be the adaptability of that element to the construction of his piece. Taking, however, the points of agreement as they can be collected from the two *Electras* and the *Choephori*, we are justified in assuming that the body of the *Oresteia* already at the command of the fifth century dramatist included at least the following details and variants.

> Agamemnon, on the day of his return from Troy, was slain, either at Argos proper or at Mycenae, by Clytaemnestra and her paramour Aegisthus. Some say it was at the hands of the pair, others say at the hands of Clytaemnestra, though all are agreed that both shared in the plotting. The murder was effected by treachery. [According to some, Agamemnon was slain at the banquet-table[1] with blows of an axe; according to others] his wife, who was tending him as he took the bath prepared for the weary traveller, cast about him a heavy and encumbering robe expressly contrived to hamper his movements, and then she (or both together) slew him, either with an axe or with the sword of Aegisthus. After the murder the corpse was mutilated and afterwards buried with ignominy, without the customary lamentation or other ceremonies. Aegisthus then, usurping the place of Agamemnon, became despot of Argos, sharing his rule with Clytaemnestra, and behaving in this matter, as in that of the crime, to the great disaffection of the people of the country. Meanwhile Agamemnon's children were made to suffer. Orestes was dispossessed and in exile. The common story (though it is not the only one) states that he had been saved at the time of the murder and carried out of reach by an aged retainer loyal to Agamemnon. In any case he had been put into the hands of Strophius in Phocis and had either remained with him or subsequently wandered in various parts. As he grew to manhood, Clytaemnestra and Aegisthus lived in constant disquietude at the prospect of his return. During all this time Agamemnon's daughter Electra, remaining in the power of the ruling pair, was at open feud with both Aegisthus and her mother, perpetually bewailing her father and invoking vengeance, which she naturally looked to Orestes to accomplish.

[1] That this was 'available material,' and not the invention of Sophocles, is known from the *Odyssey*, not from agreement with another dramatist.

For this adherence to her father's cause she was ill-treated, ill-fed, ill-clothed; and, to prevent the possibility of a child of hers becoming the avenger of Agamemnon, she was debarred from wedlock. Ultimately Orestes comes to manhood and, in accordance with an oracle of Apollo, returns clandestinely to Argos, bent on the deed of vengeance and on the recovery of his rights. He is accompanied by his friend Pylades. At the outset he visits the sepulchre of his father, to offer thereon a lock of his hair in token of mourning and respect. The usual version has it that on the previous night Clytaemnestra had been visited by an evil dream, which was interpreted to spring from the anger of her husband's spirit, and that on the day of Orestes' arrival she is sending propitiating χοαί to the grave for the first time since the murder. Electra (according to the common account) is the bearer of the χοαί, and, finding the tress upon the tomb, with other traces of the visit of Orestes, she is convinced that he has returned. Soon (partly by this and partly by other means) a 'recognition' is brought about between brother and sister, who thereupon unite their forces against the common enemy. The main point of their plot is to get it represented to Clytaemnestra and Aegisthus that Orestes is dead and that his ashes have been inurned by Strophius, who naturally offers them to the relatives to whom they belong at Argos. Disguised as messengers to this effect Orestes and Pylades are to gain entrance to the palace, while Electra is to aid the design in such way as circumstances allow. The plot prospers, and both Clytaemnestra and Aegisthus are slain by the sword of Orestes. As a consequence it is generally told that Orestes is harassed by visitations of the Furies, who drive him in frenzy from place to place, until he finds ceremonial purification from Apollo and judicial justification from the Areopagus of Athens.

Development of the Orestes-legend.

§ 4. That current legend contained all this material is a conclusion supported by other evidence than that of the plays. We are not in possession of the poems, and still less of the oral tales, which were known in literary and popular circles of Athens in the fifth century B.C. But it is possible to gather something considerable from the literature still extant and from representations of the legend in art-works anterior to the dramas. Though this will hardly, from its fragmentary condition, supply

matter corresponding to each and every detail in the foregoing summary, it goes very far towards so doing.

In the *Odyssey.*

§ 5. In the Homeric story of the vengeance, which belongs to the *Odyssey* and not to the *Iliad* (to which, indeed, there is no reason why it should belong, since there was no occasion to anticipate events), it is nowhere distinctly stated that Orestes, when he slew Aegisthus, slew Clytaemnestra also. Thus, in the *Telemachy* (*Od.* I. 29 sq.),

> μνήσατο γὰρ (sc. Ζεὺς) κατὰ θυμὸν ἀμύμονος Αἰγίσθοιο
> τόν ῥ' Ἀγαμεμνονίδης τηλεκλυτὸς ἔκταν' Ὀρέστης.

Similarly *Od.* I. 298 sqq.

> ἦ οὐκ ἀΐεις οἷον κλέος ἔλλαβε δῖος Ὀρέστης
> πάντας ἐπ' ἀνθρώπους, ἐπεὶ ἔκτανε πατροφονῆα,
> Αἴγισθον δολόμητιν, ὅ οἱ πατέρα κλυτὸν ἔκτα;

and III. 195 sqq.

> ἀλλ' ἦ τοι κεῖνος μὲν (sc. Aegisthus) ἐπισμυγερῶς ἀπέτεισεν,
> ὡς ἀγαθὸν καὶ παῖδα καταφθιμένοιο λιπέσθαι
> ἀνδρός, ἐπεὶ καὶ κεῖνος ἐτείσατο πατροφονῆα,
> Αἴγισθον δολόμητιν, ὅ οἱ πατέρα κλυτὸν ἔκτα.

The matter is more fully narrated in III. 304 sqq.

> ἑπτάετες δ' ἤνασσε πολυχρύσοιο Μυκήνης
> κτείνας Ἀτρεΐδην, δέδμητο δὲ λαὸς ὑπ' αὐτῷ·
> τῷ δέ οἱ ὀγδοάτῳ κακὸν ἦλυθε δῖος Ὀρέστης
> ἂψ ἀπ' Ἀθηνάων, κατὰ δ' ἔκτανε πατροφονῆα,
> Αἴγισθον δολόμητιν, ὅ οἱ πατέρα κλυτὸν ἔκτα.
> ἦ τοι τὸν κτείνας δαίνυ τάφον Ἀργείοισι
> μητρός τε στυγερῆς καὶ ἀνάλκιδος Αἰγίσθοιο.

The scholia record some question about the genuineness of the last two lines, and *ἀνάλκιδος* only agrees with *ἀμύμονος* (of I. 29) if the latter be taken of physical beauty, although on the other hand it suits very well with the mention of his living *εὔκηλος μυχῷ Ἄργεος* (III. 263) while the heroes were at Troy. If the lines are retained, it is still not certain how Clytaemnestra met her death, albeit it is plainly implied, as Aristarchus observes, that *συναπώλετο Αἰγίσθῳ ἡ Κλυταιμνήστρα*, while, as the same critic adds, *τὸ δὲ εἰ καὶ ὑπὸ Ὀρέστου ἄδηλον.*

All that we can gather from the Homeric account so far is that Aegisthus was both the prime contriver of the mischief[1] and also the murderer, and that it is he upon whom descends the vengeance of Orestes. The punishment of Clytaemnestra is altogether a secondary matter. Not but what Clytaemnestra also bore her share of guilt. She was a willing adulteress (III. 272), and a partner in the murderous stratagem (III. 234 sq. *ὡς Ἀγαμέμνων | ὤλεθ' ὑπ' Αἰγίσθοιο δόλῳ καὶ ἧς ἀλόχοιο*). Indeed in one place (IV. 91 sq.) the plot is apparently accredited to her (*τείως μοι ἀδελφεὸν ἄλλος ἔπεφνε | λάθρῃ ἀνωιστί, δόλῳ οὐλομένης ἀλόχοιο*). If this is really in contradiction to the usual account in the same part of the *Odyssey* (I. 300, III. 194, 303, and particularly IV. 529 *Αἴγισθος δολίην ἐφράσσατο τέχνην* with the context), the inconsistency is to be put down to the facts that the lines are not all from the same hand, and that accounts of the precise behaviour of Aegisthus and Clytaemnestra respectively already varied somewhat. The tendency to emphasise the part played by Clytaemnestra, and its enormity, was already growing.

The version of Agamemnon's murder given in the *Νέκυια* (*Od.* XI. 409 sqq.) might seem to illustrate a later step in the tradition[2]. While in IV. 529 sqq. it is Aegisthus alone who is said to invite Agamemnon to a banquet and set an ambush to slay him, in the later passage the words run

ἀλλά μοι Αἴγισθος τεύξας θάνατόν τε μόρον τε
ἔκτα σὺν οὐλομένῃ ἀλόχῳ κ.τ.λ.

and it is Clytaemnestra *δολόμητις* (422) who slays Cassandra, and whose part is brought into prominence in the words (424 sqq.)

ἣ δὲ κυνῶπις
νοσφίσατ', οὐδέ μοι ἔτλη ἰόντι περ εἰς Ἄϊδαο
χερσὶ κατ' ὀφθαλμοὺς ἑλέειν σύν τε στόμ' ἐρεῖσαι.

[1] In the *Electra* of Euripides Aegisthus is a much more important personality than in the other two tragedies. Euripides was, however, probably influenced by his aim at a tragic situation and his repugnance to the matricide, rather than by authority. Sophocles is nearer to Homer, both in his conception of the manner of Aegisthus' death and also in his air of complete approval of the vengeance.

[2] There is, however, no agreement as to the relative ages of the several portions of the composite *Odyssey*. According to Kirchhoff it is the *Telemachy* which is the later addition.

ὣς οὐκ αἰνότερον καὶ κύντερον ἄλλο γυναικός·
. . . . . .
οἷον δὴ καὶ κείνη ἐμήσατο ἔργον ἀεικές,
κουριδίῳ τεύξασα πόσει φόνον.

In *Od.* XXIV. 97 the murder is Αἰγίσθου ὑπὸ χερσὶ καὶ οὐλομένης ἀλόχοιο.

It is this greater prominence of the wife's crime which leads to her greater prominence in the retribution. The question how she was to be treated in the τίσις of Orestes would naturally force itself forwards, until the fact had to be clearly realised that Orestes slew his own mother as well as Aegisthus. Such a deed might possibly pass without much comment in primitive Greek society; but in a society more informed with religion and νόμος its justification rose into a problem.

The elements of the Orestes-legend which appear in the Homeric poems then are these. After his treacherous murder of Agamemnon with the connivance and, in some shape, the aid of Clytaemnestra, Aegisthus reigned as tyrant over Mycenae for seven years. In the eighth Orestes 'returned from Athens[1],' when he had grown up and yearned for his own land (*Od.* I. 41 ὁππότ' ἂν ἡβήσῃ τε καὶ ἧς ἱμείρεται αἴης), and, as avenger of his father, he slew Aegisthus, and thereupon gave a burial feast to the Argives over Aegisthus and his 'wicked mother.' The deed is represented as the commendable performance of a true and dutiful son.

From Homer to Stesichorus.

§ 6. Between the earliest form of the Homeric story and the body of Orestean legend which has been enucleated above as available for the tragedians, lay some five centuries of development. Unfortunately the connecting links still discoverable are few and slight. They are set forth with his usual judicial lucidity by Prof. Jebb (Introduction to Sophocles *Electra* pp. xi sqq.), working upon general literature and upon

[1] It is noteworthy that the Athenian tragedians, who are never slow to introduce a reference to their own city, give no hint of this tradition. With each of them it is Phocis, not Athens, which is the place of exile. This fact lends no countenance to the unlikely emendation of Zenodotus ἂψ ἀπὸ Φωκήων in *Od.* III. 307, but rather suggests that none of the dramatists went immediately to Homer for the legend, but to those fuller and later sources which supply the remaining details.

Carl Robert's essay on 'the Death of Aegisthus' in his well-known *Bild und Lied*. Much the same ground, however, must be traversed for the *Choephori*, and certain modifications and new considerations may be offered without presumption.

The epics of the Cyclic poets have perished. So has the great lyric *Oresteia* of Stesichorus, except for a few short fragments. What can be gathered of these, an allusion in Pindar, and the evidence of one or two works of art which are too early to owe anything to our dramatists, constitute the materials from which the development of the story is to be followed, so far as it can be followed at all.

Of the Cyclic poems the *Nostoi* (circ. 750 B.C.) alone contributes one new element, in the introduction of Pylades. The *Oresteia* of Stesichorus (circ. 590 B.C.) is unanimously considered by scholars to be of the first consequence to the tradition. That Stesichorus, who is placed by Simonides (frag. 53) along with Homer as the singer of legends 'for the folk,' must have been a classic text-book among Athenians seems clear from Aristophanes *Pax* 775 sqq., where verses of his *Oresteia* (as the scholiast informs us) appear without any mention of his name, but, of course, with all the more certain an assumption that they would fall on ears to which they were familiar[1].

I would add to this passage the allusion to Electra and the recognition of the lock of hair in the *Clouds* 534 sqq.

> *νῦν οὖν Ἠλέκτραν κατ' ἐκείνην ἥδ' ἡ κωμῳδία*
> *ζητοῦσ' ἦλθ', ἤν που πιτύχῃ θεαταῖς οὕτω σοφοῖς·*
> *γνώσεται γὰρ, ἥνπερ ἴδῃ ταδελφοῦ τὸν βόστρυχον.*

The point seems to be that the clever comedy will recognise its clever kin among the spectators by ever so small a token. The scholiasts not unnaturally refer this to the *Choephori* (a note in the Juntine, however, struggles to fit the allusion to the *Electra* of Sophocles). But Electra does not in the *Choephori* 'come seeking,' and it is doubtful if the play was so familiar as to be the source of popular knowledge concerning Ἠλέκτρα ἐκείνη. If it is otherwise allowed that Aristophanes was intimate with the Stesichorean *Oresteia* and that it was a popular work with the Athenian public, there is perhaps more reason for believing that

[1] Bergk (fr. 36) attempts to restore the exact words.

the comedian is alluding to the source from which *all* the tragedians borrowed the dedication of the lock and its use in the *ἀναγνώρισις*. The *βόστρυχος* probably figured prominently in Stesichorus. It is well to note also that Aristophanes (*Frogs* 1124) calls the *Choephori* the *Oresteia*[1], with (as I think) his mind partly upon Stesichorus.

The *Oresteia* of Stesichorus.

§ 7. Such actual fragments of the Stesichorean *Oresteia*, or explicit statements of its contents, as can be collected, prove little. We have, however, (i) the fact (frag. 42) that, like Aeschylus and Sophocles, Stesichorus made Clytaemnestra dream a terrible dream, its nature being plainly akin to that in the *Choephori*:

> *τᾷ δὲ δράκων ἐδόκησε μολεῖν κάρα βεβροτωμένος ἄκρον·*
> *ἐκ δ' ἄρα τοῦ βασιλεὺς Πλεισθενίδας ἐφάνη.*

In the light of what we know from the dramatists and from ritual, we may suppose her to have endeavoured to placate Agamemnon with *χοαί*, and, if the suggestion be correct, that the passage in the *Clouds* (534 sqq.) refers to Stesichorus, we may assume that Electra, carrying the libations for Clytaemnestra, discovers the tress at the tomb and recognises it. (ii) From the scholion on *Cho.* 729 we learn that, under the name of Laodamia, the nurse of Orestes makes some appearance in Stesichorus, although we cannot tell whether or not she played the part of the Arsinoe of Pindar (*Pyth.* XI. 17) in rescuing Orestes from death at the time of Agamemnon's murder. (iii) That Orestes was attacked by the Furies after the murder of his mother, and that their attack had been foretold by Apollo (who supplies him with arrows for his defence), is gathered from the schol. on Eur. *Or.* 268.

It is, however, further argued by Robert, and with the highest degree of cogency, that two fifth-century vase-paintings found in Etruria (reproduced in Jahn's *Electra* pp. 148 and 175), and a marble relief from Melos which may be studied in Roscher's *Lexicon* (art. *Elektra* p. 1238), represent in the details of their subject-matter an Orestes-legend anterior to the dramas and in all probability derived from the standard

[1] See Appendix on the opening verses.

work which would influence artists at that period, viz. the *Oresteia* of Stesichorus[1].

The Stesichorean account to which these pictorial details point, when added to the arguments above mentioned and to the evidence of the actual fragments and scholiastic information, would contain these additions to the Homeric story. An old retainer of Agamemnon, Talthybius[2] the herald, comes with Orestes back to Argos. [After Orestes has dedicated a lock of hair at his father's tomb, Electra arrives with *χοαί* which have been sent by] Clytaemnestra, who has had a terrifying dream to the effect that she has been visited by a serpent. [Electra perceives the lock and thence recognises that her brother has arrived.] Having obtained entrance to the house, Orestes finds Aegisthus on his father's throne and pierces him to the heart with a sword. Clytaemnestra, seizing an axe[3], attempts to slay Orestes, but he is [warned by a cry from Electra and] saved by Talthybius, who arrests the mother's hand. After the further slaughter

[1] I do not think we need stop at art works which can be dated before Aeschylus. Vases later than the *Choephori* are pictured with scenes which do not properly correspond to any situation as conveyed by any one of the dramatists. Dr Huddilston (*Greek Tragedy in the Light of Vase-Paintings*) gives as derived from the *Choephori* in particular two paintings on vases, one reproduced in Baumeister *Denkmäler* p. 1939 and another ibid. p. 1111. I do not feel convinced that either takes its motive from Aeschylus, and am especially dubious of the second. It is at least as probable that they originate in the story as told by Stesichorus. Prof. Jebb, who mentions the second, contents himself with saying that 'the *Choephori* has helped to inspire' it (*Introduction to Electra* p. lxv). It includes a situation and an action of Orestes (holding a *κύλιξ* for libation while Electra is seated at the tomb) which does not belong to the *Choephori* (though *λοιβαί* of Orestes do occur in the *Electra* of Sophocles *v.* 52), and there are certain figures present which do not correspond to the Aeschylean story. Tragedies which were much acted—like the *Eumenides*, for example, the scholia of which are peculiar in offering many remarks upon the acting and *mise-en-scène* of a kind which shew that the annotator was familiar with the drama on the boards—would lend themselves better to vase-painting than a piece like the *Choephori*, and there is quite satisfactory evidence for connecting extant vase-paintings with such dramas. See Huddilston c. iii. § 3.

[2] The name is given in the painting. The general likeness of the *παιδαγωγός* in Sophocles and the *πρέσβυς* in Euripides to this Talthybius, makes it presumable that the story of some part played in the rescue of Orestes by the aged retainer, who carried him to Strophius, was pre-dramatic, and therefore Stesichorean.

[3] Cf. *Cho.* 888 *δοίη τις ἀνδροκμῆτα πέλεκυν ὡς τάχος*—an axe which belongs to this story and has nothing to do with the axe (unknown in Aeschylus) which slew Agamemnon. See Appendix to *v.* 489.

of Clytaemnestra herself, Orestes is attacked by the Furies and attempts to beat them off with the arrows given by Apollo[1].

Pindar.

§ 8. The eleventh Pythian ode of Pindar, written twenty years before the *Choephori*, contains the following passages pertinent to our subject:

ἀγῶνι.....Κίρρας..... (12)
ἐν ἀφνεαῖς ἀρούραισι Πυλάδα (15)
νικῶν ξένου Λάκωνος Ὀρέστα·
τὸν δὴ φονευομένου πατρὸς Ἀρσινόα[2] Κλυταιμνήστρας
χειρῶν ὑπὸ κρατερᾶν κἀκ δόλου τροφὸς ἄνελε δυσπενθέος.
. . . . . .
θάνεν μὲν αὐτὸς ἥρως Ἀτρείδας (31)
ἵκων χρόνῳ κλυταῖς ἐν Ἀμύκλαις[3],
.....ὁ δ' ἄρα γέροντα ξένον (34)
Στρόφιον ἐξίκετο, νέα κεφαλά,
Παρνασσοῦ πόδα ναίοντ'· ἀλλὰ χρονίῳ σὺν Ἄρει
πέφνεν τε ματέρα θῆκέ τ' Αἴγισθον ἐν φοναῖς.

In this we meet with a definite statement of what cannot be asserted for Stesichorus, viz. that Orestes was saved from Clytaemnestra by his nurse. We learn further that he was brought as a child to Strophius 'at the foot of Parnassus.' It appears also that Pylades is the son of Strophius, since he became 'host' of Orestes (at a later time) in the same place (Jebb *Intr. El.* p. xxiii, footnote), when Orestes won a victory in the Pythian games[4].

[1] We may perhaps add that the servile position of Electra in the house had apparently been elaborated. The unknown Xanthus, from whom Stesichorus borrowed much of his *Oresteia* (Athenaeus XII. 513 A), is said by Aelian (*Var. Hist.* IV. 26) to be responsible for the story that the Homeric name Laodice was changed to Electra because she was ἄλεκτρος. Her humiliation was therefore emphasised before Stesichorus took up the history.

[2] Stesichorus calls the nurse Laodamia. The difference is probably due to the filling in of names where no name was. In the *Choephori* she is simply styled Κίλισσα. In the invention of names for such subordinate characters the poets would please themselves. But at least it is clear that Pindar did not slavishly follow Stesichorus.

[3] The difference of the places belongs to another tradition (cf. Paus. III. 19. 5), and is one more indication that Homeric accounts did not overshadow every other in literature.

[4] I do not know whether it is anywhere observed that the false story of the Paedagogus in Sophocles concerning the death of Orestes in the Pythian chariot-race,

§ 9. The probabilities, then, for the evolution of the Orestes-legend seem to be these. The Homeric allusions in the *Telemachy* are portions of such a legend, which began with little more than the revenge of Orestes on Aegisthus, and with but a passing reference to the guilt of Clytaemnestra and, perhaps, to her bearing a share in the punishment. The legend was of course in the Homeric times purely oral, and in the mouths of different versifiers, professional and unprofessional λογοποιοί, and domestic narrators, it would gain new elements and take varying shapes. By the time of the composition and addition of the *Nekuia* the wickedness of Clytaemnestra is brought more into prominence, and therewith her share in the retribution by Orestes. The development of society and religion in Greece would further intensify the wickedness of the wife, and create a vexed problem concerning the justification of the act of Orestes. The writers of epic verse who, as the Cyclic poets, were busy gathering up scraps of legend bearing upon the experiences of persons connected with τὰ Τρωικά, and exercising their invention in developing hints from Homer, could not overlook the sequel to the assassination of Agamemnon, king of men, and at least the composer of the *Nostoi* would naturally take up the story of the vengeance. Such a writer would not merely incorporate, but at the same time modify, legend as developed on the subject.

Probable evolution of the legend.

Next it is recognised by all who concern themselves with the various forms of the *Oresteia* that an intimate relation somehow grew up between this legend and the oracle of Delphi. This is chiefly gathered from the facts of (1) the prominence given to the oracle of Apollo, whether as a mercilessly compelling power in Aeschylus, as a sanctioning power in Sophocles, or as an advising force of dubious wisdom in Euripides, (2) the regular association of the exile of Orestes with Phocis, where he was the guest of the Crisaean Strophius and the friend of Pylades (in an exile which replaced the Homeric sojourn at Athens), (3) the insistence upon the function of Apollo as not

Delphian influence.

compared with the remark of Pindar, should point to some familiar tradition concerning Orestes at the Pythia. This would naturally come from some well-known literary source and the anachronism need not disturb us.

only μάντις but also ἰατρός, in his relation of purifier to Orestes after the murder, and of defender (ἀλεξητήριος) from the Furies. The introduction of Pylades in the *Nostoi* shews that this connection was in some degree established by the early part of the eighth century B.C. Whether there was or was not a 'Delphic epic' embracing the whole of this matter cannot be decided on any substantial evidence. But what appears to be tolerably certain is that, with the increasing prominence given to the problem of Orestes' justification, there arose a solution in the teachings of that religion of Apollo—Seer, Deliverer and Purifier—which grew up later than Homeric times. If a 'test case' was required to illustrate the power of this Apollo, none better could be found than in the person of Orestes, so peculiarly polluted with the blood of matricide. No doubt there were some threads of legend already connecting an Orestes with the Delphian neighbourhood, but, however slender these might be, they were enough to be turned to account in shewing how an oracle should be obeyed[1], and how the giver of the oracle can both justify his response and also purge the case of almost hopeless-looking blood-pollution. Whether there existed a 'Delphic epic' or not, there was strong Delphian influence upon the story, and almost indisputably that story had been shaped into some literary form accessible to both Stesichorus and Pindar.

We are not, however, to suppose that Stesichorus in his long *Oresteia* would confine himself in any timid manner to his original. A certain amount of transformation of the material would take place as it passed through his hands. It would be abridged here, amplified there, varied by some trick of invention. It was not only the dramatists who might 'invent for themselves' while not 'undoing' the tradition. And again, if we consider Stesichorus the chief source for the dramatists, we need by no means consider him the only source. The points in which, of the three tragic poets, all will agree, or sometimes

[1] A vase-painting reproduced by Baumeister *Denkmäler* p. 1110 represents Apollo sitting on the ὀμφαλός, holding a lyre in his left hand and in his right a branch of laurel, with which he touches the sheathed sword of Orestes, evidently dedicating it to its work of vengeance. Pylades, equipped like Orestes for travel, stands behind the god.

A with B, sometimes A with C, and finally B only with C, are enough to shew that the Homeric version, the Cyclic version, the Stesichorean, and probably some Delphic account, were all available for dramatists of the fifth century, whose business it was to look afield for plots and modifications of plots[1].

B. Comparison of the Three Plays.

§ 10. Now if the above account of the pre-existing material is approximately correct, we have considerable data for determining the degree of original invention, architectonic skill and power of characterisation which each dramatist possessed, as well as for discerning his ethical attitude; for these things are in no small measure revealed by his selection from the constituents of the legend, his emphasis upon this or that element, his omissions, additions and alterations. A more particular survey of the structure and characters of each of the three plays may now be made, with a view to extracting such comparison as may put the special genius and ἦθος of Aeschylus in a distinguishing light. We may begin with the respective plots.

§ 11. *The Electra of Sophocles.*

Structure of the piece by Sophocles.

The time is early morning, the place Mycenae. Orestes enters with Pylades and the Παιδαγωγός, who had been his preserver. He relates that he went to Delphi expressly to ask how he might avenge his father, and that the God bade him compass the vengeance by craft. It is arranged that the Paedagogus shall gain entrance to the palace and find out what is passing there. Thanks to lapse of time[2] he will be unrecognised, and therefore he may safely represent himself as a Phocian sent by Phanoteus,

[1] For a point of divergence in the legend as to the manner of the murder of Agamemnon and the weapon employed by Clytaemnestra see Appendix to *v.* 489.

[2] As a matter of fact only seven years have passed, and the old man is not likely to have changed much in that period. Athenian audiences were not, however, hypercritical in such details.

the friend of Clytaemnestra and Aegisthus. He is to swear[1] that Orestes has been accidentally killed in a chariot-race at the Pythian games. Meanwhile Orestes, as bidden by the oracle, will visit his father's tomb and offer libations and a lock shorn from his hair. Afterwards he and Pylades will return with the urn which, they will pretend, contains the ashes of Orestes and which they have prepared and hidden. The lamenting voice of Electra being heard within, they all withdraw.

Electra enters and chants a θρῆνος ἀπὸ σκηνῆς, telling of her unceasing lamentations, in which no one shares, for her father's shameful death. She appeals to the nether powers for vengeance and implores them to send Orestes.

The Chorus (of Πολίτιδες of Mycenae) enters, the *parodos* taking the form of a *kommos* with Electra. The women are motherly in their sympathy, they recognise the abominable wickedness of Clytaemnestra, but they feel that Electra should restrain her hopeless opposition to the powers that be; she must wait for the help of Heaven and Orestes.

Electra replies that she has no choice; it cannot be allowed that a parent should die and be forgotten. Moreover there would be no check on sin. She describes the intolerable situation, with Aegisthus on her father's throne and in his bed. Clytaemnestra even makes a festival of the day on which her deed was done; she also curses Electra, and especially for having saved Orestes.

The Chorus is endeavouring to console Electra with the assurance that Orestes will keep his word[2] and come, when Chrysothemis is seen approaching with ἐντάφια in her hands. On entering, Chrysothemis declares that she also grieves, but finds it policy to yield. Whereupon Electra reproaches her with forgetting her father for the sake of her own comfort. She herself will accept no such terms. She is prepared for the worst, even when Chrysothemis warns her of a new punishment in store.

As Chrysothemis is about to proceed on her mission, Electra asks for the explanation of the ἐντάφια and learns how Clytaemnestra has dreamed[3] that Agamemnon returned to life, and that his sceptre, planted upon the hearth, sent forth shoots which

[1] The false oath is justified in the δόλος enjoined by Apollo.

[2] The Sophoclean Electra had been in communication with Orestes abroad.

[3] Clytaemnestra was overheard 'telling the dream to the Sun' according to the ritual. In Aeschylus she makes no secret of her vision.

overshadowed all Mycenae[1]. Encouraged by this news, Electra enlarges upon the wicked audacity of a woman who could send such tribute to the husband she had murdered, declares it wicked for Chrysothemis to offer it, and exhorts her rather to pray Agamemnon to come up as avenger. To this Chrysothemis yields, but bargains for silence.

The Chorus believes that justice is coming, and bewails the woes of the house of Pelops.

Clytaemnestra, with an attendant, now comes forth to sacrifice to the Apollo before the door. She rebukes Electra for going abroad and speaking ill of her. 'I do not deny the slaying, but ἡ Δίκη νιν εἶλεν, οὐκ ἐγὼ μόνη. He had no right to sacrifice my child Iphigenia, and I had the right to avenge her.'

An *elenchus* of the forensic kind follows, and Electra clinches it by urging 'You admit you slew my father. Could any confession be more disgraceful, whether you had cause or not? As a fact it was Aegisthus who tempted you. Agamemnon had no choice but to slay Iphigenia. In any case you had no right to kill because of a killing; else you must be killed in turn. It is all a pretence. Is your living with Aegisthus part of a just retribution, or your treatment of *us*?'

Clytaemnestra rejoins with threats, and then proceeds with her sacrifice, praying Apollo for a propitious outcome of her dream, and hinting at wishes which she will not speak aloud.

The Paedagogus now enters. He tells Clytaemnestra that he brings 'pleasant news'[2] from Phanoteus—that Orestes is dead. The shock to Electra is great; but Clytaemnestra is all eagerness, and the old man describes in a powerful ῥῆσις the imaginary death of Orestes in the Pythian chariot-races. Certain Phocians, he says, are bringing the ashes to Argos.

Clytaemnestra rejoices in a sense of relief[3] and taunts Electra with her discomfiture. The messenger is led in, and Electra is left without to lament her helplessness. In a *kommos* with her the Chorus attempts consolation: 'Despite the death he died, the

[1] The dream is evidently borrowed from an Oriental source, cf. Herodot. I. 108, VII. 19.

[2] In Sophocles the hostility of mother to son is thus publicly recognised. Clytaemnestra defends it (*El.* 775 sqq.).

[3] It is true she cannot help some maternal regret (767 δεινὰ μέν, κέρδη δέ and context).

spirit of Amphiaraus is still great beneath the earth.' 'Aye, but' replies Electra 'he had a son[1] left to avenge him.'

Chrysothemis reappears in agitation[2]. She declares that Orestes has come, and describes the proofs in the shape of the tress and other offerings. 'It could be no one else[3].' Electra treats her conviction as folly, 'for Orestes is dead.' She urges her sister to join her in the noble deed of slaying Aegisthus, and, when Chrysothemis calls the attempt vain and foolhardy, she casts her off in anger.

The Chorus deplores the situation and belauds the nobleness of Electra.

Orestes and Pylades enter with attendants. They come bringing the urn from Strophius. Electra obtains leave to hold the urn, and over it she breaks out into a passionate ῥῆσις of affection and ruined hopes. All this, spoken in Orestes' hearing, moves him powerfully. He expresses keen pity for Electra's state, and, when she asks if he can be a relative, he is willing to tell 'if those present are friends.' Assured as to this, he avows his identity, shews his father's ring in proof, and the 'recognition' is achieved[4].

In a μέλος ἀπὸ σκηνῆς Electra is full of joy and excitement, while Orestes seeks to check the dangerous display.

The Paedagogus comes out and urges caution and despatch. Clytaemnestra is alone, and they should enter. This they do, but immediately afterwards Electra reappears, describing how all goes well for the plot. She herself is to watch, lest Aegisthus should surprise them.

The cries of Clytaemnestra are heard from within, so uttered as to reveal the progress of the deed; and then Orestes and Pylades come forth. Orestes, whose hand bears the stains of blood, has 'done a good deed, if the oracle was good[5].'

At the sight of Aegisthus approaching, the two friends re-enter.

[1] Alcmeon, whose story was much like that of Orestes and a favourite theme in tragedy, v. Ar. *Poet.* xiii. § 5.

[2] An episode to enhance the εὐγένεια of Electra, but no organic part of the play.

[3] Note for the 'recognition' in the *Choephori* how readily it is assumed that no one else can be thought of.

[4] Any summary must necessarily misrepresent 'the delicately gradual process which leads to the recognition' (Jebb).

[5] I see nothing in the tone of this to indicate doubt. That attitude belongs to Euripides.

Aegisthus appears, asks for the strangers, and savagely taunts Electra. After a stichomythic passage full of double meanings, Aegisthus, being informed that 'the corpse' is within, bids the doors be opened for all the people to behold how vain have been their hopes. A shrouded corpse is disclosed, with Orestes and Pylades standing by. Aegisthus is bidden by Orestes to remove the covering from the face, so discovers that it is Clytaemnestra, and realises his own fate. Orestes will give him no hearing, but forces him to go inwards, 'to be slain where he slew Agamemnon[1].'

The Chorus declares that the house of Atreus is now freed from its troubles.

§ 12. *The Electra of Euripides.*

Structure of the piece by Euripides.

The time is before sunrise; the scene is in the Argive country near the borders. A peasant farmer (*αὐτουργός*) tells in the prologue how, since the murder of Agamemnon, Aegisthus is king. Clytaemnestra, wedded to him, has borne other children. Orestes, saved from death, is abroad, with a price upon his head. Electra, wooed by nobles, has not been allowed to marry one of them, for fear a child might avenge Agamemnon. Aegisthus, indeed, wished to slay her, but Clytaemnestra (*ὠμόφρων ὅμως*) has too much fear of the odium attaching to such a deed. In the end Electra is given in marriage to this peasant, who, however, shrinks from consummating the union.

Electra in pitiable attire enters with a ewer upon her head. She is not, indeed, compelled to draw water, but she desires heaven to see the cruelty of Aegisthus.

Her husband goes to his work, and she to the well.

Orestes enters with Pylades[2] and attendants. He has come stealthily, in accordance with an oracle of Apollo, and has already in the night visited Agamemnon's tomb and made a sacrifice, at the same time dedicating a lock of his hair. He has learned that his sister is in these parts, and he has not yet ventured near the city of Argos. His party ambush themselves at the sight of a woman approaching.

Electra returns, and in a *θρῆνος ἀπὸ σκηνῆς* laments her father

[1] A particularly neat device to avoid slaying upon the stage—a thing not permitted.

[2] A *κωφὸν πρόσωπον*.

and prays for her brother's advent. She tells how she bewails Agamemnon loyally each morning.

A Chorus, consisting of friendly country-women, comes to invite Electra to join them in a festival to Hera. They tell her it is vain to weep and neglect the Gods; but she protests that she can do nothing else but lament and brood upon vengeance.

Hereupon Orestes and Pylades emerge from their hiding-place, and, when the women would flee, Orestes holds Electra back and declares that he brings tidings of her brother, and that he is to carry back information concerning herself and the tyrants.

We then learn that Clytaemnestra sits bedizened among the slaves and spoil won at Troy, while Aegisthus rides in Agamemnon's chariot and holds his sceptre. The tomb of Agamemnon is dishonoured, and Aegisthus in his drunkenness even stones the monument.

The peasant here returns and offers hospitality, with some moralising about the poor man and nature's gentleman. In order to provide the *ξένια*, Electra sends him for the old man who nursed Agamemnon and his family, and who happens to be shepherding near at hand.

The Chorus fill in the interval with an irrelevant ode mainly describing the shield of Achilles[1].

The loyal *πρέσβυς* arrives with his gifts. He could not refrain from visiting Agamemnon's tomb on the way, and shedding a tear and making a small offering. He there saw the traces of someone's visit, and believes it to be Orestes—a fancy which Electra flouts[2]. While the discussion is proceeding, however, the strangers appear from the cottage, and the old man, after eyeing Orestes keenly, declares that he knows him by a scar upon his brow, caused by a fall in childhood. The 'recognition' being accepted by all parties, the aged man warns Orestes to expect no help, but to depend upon himself. He then relates that he has seen Aegisthus close by in the country at the *ἱπποφόρβια*, preparing to sacrifice to the Nymphs. He has with him none but slaves. If Orestes walks past he will be invited to take part in the sacrifice, and can then act as circumstances direct.

[1] See Arist. *Poet.* xviii. § 17. The only connection of this *ἐμβόλιμον* with the piece lies in the tag at the end: 'the lord of *such* men didst thou slay, Tyndaris!'

[2] For the spurious passage here attacking the *ἀναγνωρισμός* of the *Choephori* see the discussion of that 'recognition' in this Introduction § 22.

For the death of Clytaemnestra Electra has a plan. The old man is to go and tell her that Electra has borne a child, and beyond doubt the mother will be so far moved by the humiliation of her daughter, as to come and visit her.

There follows an appeal to Zeus, Hera and the Shade of Agamemnon, and all betake themselves to their respective parts in the plot.

Meanwhile the Chorus sings of Aerope, false to Atreus, and how the sun changed his course in horror.

Shouting is now heard in the distance, and one of Orestes' attendants as ἄγγελος reports the slaying of Aegisthus by Orestes, when the latter, pretending to be a Thessalian traveller to Olympia, had been invited to assist in preparing the sacrificial victim. They are bringing the dead body with them; and, when they arrive, Electra exultingly crowns Orestes and Pylades, while she upbraids the dead Aegisthus and taunts him with his inferiority to his wife. The body is then removed.

Clytaemnestra is seen coming, and there arises some hesitation on the part of Orestes. He shrinks from slaying his mother, even though Phoebus has bidden it. He distrusts the wisdom of such an oracle, and, when he goes within to wait, he does so reluctantly—*θεοῖσι δ' εἰ δοκεῖ τάδε, ἔστω.*

Clytaemnestra enters in a carriage and attended by Trojan handmaids. She alights ostentatiously, and Electra sarcastically acts the slave in assisting her.

The mother proceeds to defend her actions. Agamemnon had no right to slay Iphigenia. It was not to save his country, but for the sake of Helen and Menelaus. Moreover, he came back from Troy with a mistress. 'Ought I to have killed Orestes if Menelaus had been tempted from home?'

Electra accepts the offer of *παῤῥησία*. 'Your plea is a pretence. Your natural lewdness was to blame. Before Iphigenia left home you were bedizening yourself. You rejoiced at news of Trojan successes. And even if Agamemnon did slay Iphigenia, what harm had *I* done, or Orestes? If bloodshed is to punish bloodshed, Orestes and I should kill *you*.'

Clytaemnestra replies that Electra must be forgiven for being born to love her father most. She herself is not so full of joy at what has been done, and, if she does not recall Orestes, it is because she is frankly afraid.

Electra explains why she sent for her mother; the slaves are dismissed, and Clytaemnestra goes within.

The Chorus sings that the retribution is just.

Soon the cry of Clytaemnestra is heard, and (by the device of the eccyclema) the interior of the house is shewn, with Orestes and Electra standing by the corpse, both stained with blood (for Electra has helped to thrust the sword), and both in a state of intense grief and remorse. The Chorus can lend little comfort at this change in Electra's mood, which comes too late.

[At this point—with its highly tragic situation—I am convinced that the play originally ended. But a *supplementum* of singular weakness follows in our texts[1]. The Dioscuri appear ἀπὸ μηχανῆς and declare that Clytaemnestra has but met her dues. Electra is to be married to Pylades, while Orestes is to flee before the Furies to Athens and there be tried before the Areopagus. When questioned as to why they permitted the death of Clytaemnestra, they answer that it was brought about by fate and the 'unwise utterances of the tongue of Phoebus.']

Structure and staging of the *Choephori*.

§ 13. In the present work the *Choephori* of Aeschylus necessarily calls for a fuller treatment, and it will be convenient to deal at the same time with questions of the staging and presentation of the piece as they from time to time arise during a survey of the action.

Prologue.

πρόλογος (1—21). The opening scene is the *tumulus* of Agamemnon, with an effigy or emblem of Hermes. Orestes and Pylades, *having entered from the spectators' left, since they came from abroad*, approach the mound, upon which Orestes takes his stand, *while Pylades probably remains at its foot.*

The place may be either Argos or Mycenae. Ἄργος is the πόλις, whether state or city, and *v.* 672 therefore decides nothing. Nor is anything more definite to be gathered from the *Agamemnon*. Nevertheless the fact that Mycenae is never mentioned at all in Aeschylus is no small argument for supposing that he can scarcely have had that city in mind. Mycenae had been entirely dis-

[1] It was added at a time when happy endings were required by the θεάτρων ἀσθένεια, and when mechanical effects and ticklings of Athenian vanity were keenly appreciated. Nauck and Schenkl among others consider the end of the play as it stands to be beneath Euripides.

mantled by Argos ten years[1] before the date of this play, but the town had long been of little account in comparison. In *Cho.* 6 Orestes dedicates a lock to Inachus. That river runs by Argos, not by Mycenae, though it would be quite possible to regard the stream as *the* stream of Argolis and therefore shared by Mycenae, which, indeed, is near one of its tributaries.

What picture we are to conceive of the tomb of Agamemnon is not altogether clear. From *v.* 4 τύμβου δ' ἐπ' ὄχθῳ τῷδε and 718 ὦ πότνι' ἀκτὴ χώματος it is plain that there was a tumulus, and, as I interpret *v.* 4, it was one upon which Orestes could take his stand. Usually a tomb was surmounted by a στήλη or a κίων, often rising from a base or κρηπίς of stone, and, to judge from the vase-paintings, Orestes may be imagined standing with one foot planted on such a κρηπίς[2]. The κίων was sometimes crowned with a bust of the deceased, sometimes with other tokens. On one of the vases already mentioned the κίων of Agamemnon is crowned with a helmet, on the other it is a pillar ending in an Ionic capital. In the painting in Baumeister *Denkmäler* p. 860 the anthemion is added.

It might perhaps be thought that Agamemnon, buried with ignominy, would hardly receive the honour of such a monument. Yet such inconsistency as may be involved is common to all the dramatists and to the paintings. In Sophocles (*El.* 893) πατρὸς ἀρχαῖον τάφον may refer to a family tomb in which Agamemnon shared, but in Euripides (*El.* 328) there is expressly mentioned a μνῆμα λάϊνον πατρός, which Aegisthus stones in his drunkenness.

The notion that the tomb is close to the palace of the Atreidae (and that the palace is actually represented in the scene) is one which seems to prevail, not only without reason, but contrary to all reason[3]. Sepulchral mounds were not built close to palace doors,

[1] i.e. B.C. 468. See Diod. 2. 65 and cf. Paus. 8. 27, and Mahaffy in *Hermathena*, Vol. III. p. 60 sqq.

[2] I incline to think that the frequent word πυρά came to be used of the altar-like construction on the τύμβος. This πυρά figures in the plays both of Sophocles (*El.* 901) and Euripides (*El.* 92, 325, 513). In Sophocles it is distinguished from the κολώνη and in Euripides (*El.* 513) πυρᾶς δ' ἐπ' αὐτῆς follows τύμβῳ δ' ἀμφέθηκα μυρσίνας. Sometimes πυρά seems to be synonymous with τάφος, sometimes distinguished from it (Eur. *Or.* 422). On the vases the offerings are represented as set down upon the square base of the κίων, as on an altar. The reverence for the tomb 'as for an altar' (*Cho.* 105) would perhaps gain some point from this resemblance.

[3] I am glad to find that Dr Verrall also rejects this traditional error.

and the persons guilty of Agamemnon's murder would be the last to make an exception. Orestes, bent on secrecy, would not make his offerings in broad daylight at a tomb visible at any moment to Clytaemnestra. If the palace had been represented at the back of the stage, Electra and her attendants could not have been watched by Orestes making their approach from it before the πάροδος, and while the spectators could not yet see them. The plotting and the long *kommos* could not with any show of reason proceed in the vicinity and within sight of the enemy. Probably the notion would never have arisen except for the misapprehension so long current, yet so easily overthrown, that Greek drama demanded a rigid unity of place, 'a scene individable.'

Whether the Hermes is an actual bust or a mere pillar, and where it was placed, cannot be determined. Yet that the God was in some way symbolised is certain. The address of *v.* 1 and *v.* 124 would be pointless without this assumption, and the correct interpretation of *v.* 581 demands it. Any pillar, however plain, may be a Hermes, and it is by no means improbable that the κίων and the Hermes were one and the same thing.

The dress of Orestes and his friend would naturally be that of the *ephebus*, a petasus and chlamys being distinctive parts[1]. It is the petasus which both Orestes and Pylades are wearing at the dedication of the sword by Apollo in the vase-painting reproduced by Baumeister, p. 1110. They naturally carry swords. From the foot-prints in the recognition scene (*v.* 204 *sqq.*) Orestes cannot be wearing boots[2].

Orestes addresses the Hermes and calls for his help. He appeals to Agamemnon, and deposits on the κίων a lock of hair which he shears from his head in tribute to him[3].

Looking into the distance he perceives a number of women approaching in black robes, and can see that they are bearing something which he conjectures to be χοαί. Are they for his

[1] See *Dict. Antiq.* I. 416 and II. 428.

[2] Vase-paintings are very inconsistent in respect of shod and unshod figures. Armed men and travellers are often drawn with bare feet. In the painting Baumeister p. 1111 Orestes wears boots, while other figures in the scene are not so provided, and *ibid.* p. 1939 both Orestes and Pylades are unshod. The inconsistency of the representation corresponds to inconsistency in the practice.

[3] The text is too fragmentary for us to be sure that the 'lock to Inachus' is also now laid upon the tomb. It may have been dedicated before at the river.

father? Among the women Electra (so he judges) is conspicuous in the exhibition of grief.

He withdraws with Pylades, but only to such distance that they can watch and overhear the proceedings.

πάροδος (22—82). Electra in black raiment enters, attended by elderly hand-maids (*v.* 170) similarly clad *and presumably twelve in number*[1]. *Some of these are assisting in carrying the vessels containing the χοαί, while others are beating their heads and breasts and exhibiting the customary signs of lamentation. They enter from the spectators' right, in a formation of three στοῖχοι or four ζυγά. During the ode which follows they arrange themselves about the foot of the mound, the vessels being placed ready for the ceremony to be performed by Electra, who is meanwhile making her preparations in silence.* Parodos.

The ode itself tells how their mission is in consequence of a terrible dream of Clytaemnestra, which portends anger from the slain. It declares the sin and uselessness of her sending *χοαί*. There can be no ransom for blood once shed.

"The house is under a loathly cloud. Its majesty commands a willing awe no longer; it is only feared. But retribution never fails; sooner or later it comes, and, where the clótted blood cries for vengeance, if punishment is deferred, it is only to grow in heavy interest.

As there is no undoing the loss of virginity, so there is no making the blood-polluted hand clean as it was before.

However, we are slaves, and must say 'aye' when our masters bid, and, if we weep, we must weep in secret."

[1] Whether the chorus numbered 12 or 15 is a vexed question. Wecklein (*Jahrb. für klass. Philol.* suppl. vii. 432 *sqq.*) claims that all the plays of Aeschylus were acted with a chorus of 12. I have given good reasons (Introd. to *Supplices*) for believing that the chorus of his *earliest* plays numbered the original 50. It is, however, generally conceded that the *Persae* and the *Septem* indicate 12 for the chorus, and, on the whole, that view appears most probable for the *Choephori*. The schol. on *Eum.* 588 (πολλαὶ μέν ἐσμεν) says ιε' γὰρ ἦσαν, but such a statement really proves nothing except that the number was usually 15 for tragedy and that the scholiast therefore assumed it. Of much more value is the passage *Agam.* 1347—1370, where 12 χορευταί are distinctly indicated. There again the scholiast, making up his mind that the chorus must be 15, assumes that after 12 have spoken the entry of the queen cuts off further discussion.

First *epeisodion.* ἐπεισόδιον πρῶτον (83—582), including a κομμός (305—476).

Electra, standing at the mound, *though not at its summit near the* στήλη (*since she is not yet pouring the libation and does not perceive the lock of hair*), turns and addresses the slaves.

"What can I say acceptable to my father? Can I pretend my mother sends these χοαί in love? Can I ask him to 'send up good things' in return? Or shall I throw them away like off-scourings? We have a common cause against the enemy; advise me."

Here follows a dialogue, in which the slaves are gradually induced to express what Electra herself desires them to express—a wish that an avenger may come and 'slay the slayer.'

Electra's prayer. Since now Electra is assured that the chorus can be relied upon, she *approaches the summit* and proceeds to pray, first imploring the aid of Hermes as herald to the nether powers and to her father. She *pours out one libation* (*probably the water, which she calls* χέρνιβας βροτοῖς[1]) *and* appeals to her father to witness the mother's treatment of her children, and to let an avenger appear. Thereupon she pours out the χοαί proper, and bids the Chorus 'according to wont' to crown the offering with wailings.

At this the Chorus (*probably*) *first utters the ritual cries and then* breaks out into a lyric appeal for the deliverance of the house.

The Recognition. Meanwhile Electra has been pouring the χοαί and watching them sink into the ground. She is then startled to perceive the tress upon the tomb, and communicates her excitement to the Chorus. She holds up the lock for them to see[2]. At once intuition tells her that it comes from the head of Orestes, and the argument which follows is an attempt to support the intuition by reasoning and the assent of the Chorus. In an admirably dramatic speech she argues herself first into and then out of the belief that it is Orestes' offering. Suddenly

[1] These points concerning the order of χοαί are discussed in the commentary. The interpretation is new, but I venture to be somewhat positive.

[2] That this lifting is not in itself sacrilegious appears from *v.* 229.

her eyes light upon foot-prints, which she scans closely, comparing them with hers, and she insists upon their resemblance in contour[1] to her own. At this point the tension of her mind becomes intolerable (210), *and, to judge by the vase-paintings, she probably casts herself down upon the base of the* στήλη.

At this, Orestes (with Pylades *v.* 559) comes from his concealment[2]. He has overheard all, and bids her realise that her prayers are answered. Little by little she is induced to accept the evidence that he is her brother, and shews signs of becoming beside herself with joy (232). Orestes counsels caution, and both brother and sister appeal to Zeus to aid the son of that Agamemnon who worshipped him so loyally.

Orestes declares his trust in Apollo, who has bidden him do the deed, and he narrates the threats of bodily and mental punishment, and of social and religious excommunication, which the God uttered against him if he did not perform the duty of revenge.

The *kommos*.

Here begins a *kommos* (*v.* 305) which continues to *v.* 476. *The scenic grouping appears to be this. At the foot of the mound, to either hand, stands the chorus, with the Coryphaeus in the middle. At the summit on one side of the monument stands Orestes, and on the other Electra*[3]. The *kommos* then proceeds on an antiphonal system. For the greater part of it Electra answers regularly to Orestes, but between his strophe and her antistrophe the Chorus interposes, while between the whole systems Orestes + Chorus + Electra the Coryphaeus comments in anapaestic verse[4].

The purpose of the *kommos* is twofold—to work by spells and conjurations on the supernatural powers and chiefly the spirit of Agamemnon, in order to gain their help in the

[1] The value of footmarks as criteria is discussed later, 'The Recognition' (§ 22).

[2] It is a problem in what way the κωφὸν πρόσωπον was disposed of during the long κομμός which follows. Perhaps, as the paintings shew such figures, he sits and waits 'up stage.'

[3] This arrangement will, I believe, account for the διπλῆς παράγνης (374), lends point to ἐν μέρει (331) and δίπαις τοι (333), and is not without a bearing on ἀμφιλαφής (330).

[4] This structural arrangement is well shewn in Wecklein's note on *v.* 305.

vengeance; and also to raise and confirm the necessary mood in Orestes. Meanwhile, of course, it follows that the mood of the spectator is made favourable to a deed of retribution so hard to justify on general principles. The whole composition is no doubt built on forms recognised as usual in incantations[1] and was presumably accompanied by the gestures usual in such cases.

The matter of the *kommos* as far as *v.* 421 may be analysed thus—

Leader. Word for word; deed for deed; this is the law of Justice!

(A) *Orestes.* Unhappy father, what can I do or say to lighten thy nether darkness? Is a lament of Atreidae acceptable, even in Hades?

Chorus. Yes. The dead still have their feeling; they know when one laments them. The wrong-doer is brought to vengeance, when the heartfelt lament searches with power[2].

Electra. Father, hear me next. We both lament thee; we both are fugitives and suppliants here.

Leader. The lament at the tomb may still become the triumph-song in the halls.

(B) *Orestes.* Would thou hadst perished at Troy, leaving honour to thyself and us!

Chorus. A king wouldst thou have been below, for a king wert thou in life.

Electra. Nay, would that his slayers had been slain instead!

Leader. That is to ask for fortune too transcendent. However, the spell is working. Help is for you, since your hands are pure and ye are his children.

(C) *Orestes.* Doth this reach thine ear, Zeus who sendest up vengeance—punishment like its parent deed?

Chorus. May I see man and woman fall in expiation! Why hide the anger of my heart?

Electra. Nay, Zeus is God of parents both. When will he use his bolt? Hear, ye nether powers!

Leader. At least 'tis the law that blood calls for blood.

[1] Cf. *v.* 473 θεῶν τῶν κατὰ γᾶς ὅδ' ὕμνος and the δέσμιος ὕμνος of *Eum.* 306.

[2] This is part of the notion of a γόος as a *spell*.

(D) *Orestes.* Ah, of what use is it, ye nether powers? Behold the Atreidae at their last. Zeus, where can one turn?

Chorus. My heart darkens at this despondent tone. It brightens when your courage is strong.

Electra. What plea were stronger than the tale of our sufferings at a mother's hands?

Of these sections (A) is introductory, calling Agamemnon to listen to the lament which is in his honour and which aims at vengeance, (B) exasperates the spirit of Agamemnon with reminder of his shame and the wickedness of his murderers, (C) calls on the *Gods* to pay like for like, (D) sounds a note of despondent impatience, at which the chorus remonstrates, and Electra urges the strength of their plea.

The rest of the *kommos* deals first with the tale of wrong mentioned by Electra.

Chorus. Sorely did I beat my head, like a mourner of the East.

Electra. Wicked mother! to bury a king and husband so!

Orestes. She shall be requited by my hands, with the Gods' grace.

Chorus. He was mutilated, to make his murder an intolerable burden to *you*.

Electra. And I was shut away like a dog, to weep in hiding. Fix this in your mind.

Chorus. Yea, fix it there and uphold a stern resolve.

All this is intended to work upon Orestes, while it also works upon the spirit of the murdered man.

Then follows a strong and joint appeal:

Orestes, *Electra* and the *Chorus* (in rapid succession). Come to the light and help, *Agamemnon!*

Orestes and *Electra*. It is the side of justice, ye *gods*.

Chorus. I tremble at these prayers. Fate is fate, but prayers may help it to come;

and, to conclude, an outburst of sorrow and yet of determination:

'Ah, unending cares of the house! But there is no other cure.'
'So ends our hymn to the nether Gods.'

At this point the Chorus probably breaks up its formation, in order to shew that the κομμός is completed, while Orestes and Electra continue the appeal to Agamemnon, though no longer in lyrics. They remind him of his shameful death, of their own plight, and his consequent lack of due honours.

Continuation of the action.

At length the Chorus-leader reminds them that it is time to be doing.

Orestes asks the meaning of the χοαί. They cannot be meant to atone for his mother's wickedness. At this the Coryphaeus, in dialogue with him, narrates the dream of Clytaemnestra, how she thought she brought forth a serpent, wrapped it in the σπάργανα of a child, and put it to her breast, whence it sucked blood. This vision Orestes interprets to mean that he is the serpent, and that she is to expiate her guilt in blood at his hands.

He bids Electra go within, while the Chorus is to help events by discreet speech. Himself and Pylades will come disguised as travellers, and their speech will be marked with a Phocian accent. If not readily admitted at the door, they will wait till public remark shames the house into receiving them. If once he passes the threshold and finds Aegisthus, Orestes will slay him before he can ask 'Whence do ye come?'

With an appeal to Hermes to 'steward' the contest, Orestes withdraws (*to the spectators' left*) with Pylades, while Electra departs to the palace (*to the right*).

The first act of the drama ends at this point, and for the second the scene is changed to the front of the palace of the Pelopidae.

Changes of scene.

It is perhaps too late in the day for any discussion to be necessary in order to demonstrate the fact that 'unity of place,' so far as it existed, existed not as a rule of art but as a practice of convenience. The *Eumenides*, the *Ajax*, the *Birds* and the *Frogs* should long ago have been sufficient to shew that Greek drama recognised no such limitation.

We are not, however, in a position to tell how far anything like realistic scenery was used by Aeschylus. It may, of course, be that, as in the Elizabethan drama, the audience was simply expected to make believe that the scene was changed, and to make

believe also that buildings existed which did not exist. On the other hand we have the word of several ancient authorities that Aeschylus made great advances in the way of spectacular effects and properties[1]. If it is true, as the 'Life' says, that he *τὴν σκηνὴν ἐκόσμησε καὶ τὴν ὄψιν τῶν θεωμένων κατέπληξε...γραφαῖς τε καὶ μηχαναῖς, βωμοῖς τε καὶ τάφοις*, it is impossible not to believe that (in B.C. 458) the scene was actually changed, if only by sheets of canvas[2]. I should prefer to suppose that the tomb was actually removed and a palace-front with a practicable door shewn in some way, however primitive.

The scene, whether represented or symbolised, would exhibit the great main door of the palace-buildings. Before it would stand an Apollo Agueus and a Hermes (*a fact indicated in the* στάσιμον 779 *sqq.*).

The interval necessary for the disguising and equipping of Orestes, Pylades and their attendants (*v.* 709), and for their arrival before the house, is filled in by the Chorus.

First *stasimon.*

στάσιμον πρῶτον (583—648). The Chorus sings of the terrible passions of women and their deadly results, instancing Althaea, Scylla, and worst of all, the woman that hates and slays a warrior husband. The Lemnian women supply an example of the severity with which such deeds are punished by Gods and men. Punishment inevitably attends the deed, and so will it be in the case of Clytaemnestra.

Second *epeisodion.*

ἐπεισόδιον δεύτερον[3] (649—714). Orestes and his company enter (*from the left*) and approach the doors. He is dressed as a merchant, and attendants bear the baggage usual with such travellers. *The disguise would naturally be carried far enough to make the young men look middle-aged.* Orestes speaks with a Phocian accent (*though not, of course, in the Phocian dialect, which would be carrying realism beyond the dignity of tragedy*).

[1] See Haigh, *The Tragic Drama of the Greeks*, p. 68.

[2] A writer in the *Quarterly Review* for October 1898 ('The Setting of a Greek Play') suggests that the *περίακτοι* were a device of the older period.

[3] The division into modern 'acts' does not correspond with that into *ἐπεισόδια*. These may be whole acts or separate scenes according to circumstances. The present 'act' does not end till *v.* 933.

He knocks at the main door and calls thrice for the porter, simulating the impatience of a man with other business to perform. On the porter answering, he bids him tell the *κύριοι* of the house that the stranger brings news.

There is a brief pause while the porter goes in and summons Clytaemnestra, who quickly appears at the door (with one servant at least in attendance, *v.* 708). She is ready to listen, but, before hearing the message, she offers hospitality.

Orestes pretends to be a merchant from Daulis. While coming to Argos on business of his own, he had chanced to meet a stranger, 'Strophius' by name. This man, taking advantage of the fact that the merchant was bound for Argos, asked him to convey a message and bring back an answer. 'Orestes is dead and inurned. Are the ashes to be sent to Argos?'

All through the speech Orestes contrives to evince his own complete indifference to the matter.

At the news Clytaemnestra gives utterance to a cry (which is largely hypocritical) at this further victory gained by the curse of the house over her *φίλοι*.

Orestes affects to take this outburst seriously, and apologises for being bound to bear such unwelcome news. Whereupon Clytaemnestra recovers her composure, remembers the duties of hospitality, and sends the strangers to the guest-chambers. The practical bearing of the message she will discuss with her friends, of whom she has 'no lack.' She then follows the party into the house.

Second *stasimon.* **στάσιμον δεύτερον** (715—725). The Chorus chants a brief ode, in order to allow of an interval. It appeals to Earth to assist some crafty plot.

Third *epeisodion.* **ἐπεισόδιον τρίτον** (726—778). The aged nurse of Orestes comes weeping out of the main doors. 'Aegisthus is to be fetched to hear the news. For all her gloomy aspect Clytaemnestra is laughing inwardly. Alas! after all my labours for the child, Orestes, on whom I spent my soul, is dead.' She proceeds to a pathetically garrulous (and eminently 'Shaksperian')

account of what she had undergone for Orestes, and a pathetically natural defence of the child who knew no better.

She is making as if to go for Aegisthus when the Chorus, learning that he is to come with an escort, urges her to bid him come alone. With some demur the nurse consents, although she cannot understand the attitude and hints of the Chorus[1].

The nurse departs (*to the right, i.e. townwards*) to bring Aegisthus.

στάσιμον τρίτον (779—836). The interval till Aegisthus arrives is occupied by an ode, in which the Chorus beseeches Zeus to establish the reign of Justice in the house. 'Orestes is harnessed to a heavy task; let it not overtax his powers.' They then pray to the household gods to make an end of the murders within; to (the) Apollo (Aguieus) to restore the house to light and brightness; to (the) Hermes to aid in the stratagem. 'Then will lamentations cease and the halls will sound with songs of joy.' Third *stasimon*.

They appeal to Orestes to perform the deed, unmoved by his mother's cry and sustained by his father's memory—to smite and make an end of all the line of guilt.

ἐπεισόδιον τέταρτον (837—853). Aegisthus enters unattended. He pretends to hope that the news is not true. 'The house is already galled with its burden of blood and terror.' Fourth *epeisodion*.

The Chorus bids him enter and enquire of the messengers themselves, and Aegisthus passes in at the gate with the boast that he cannot be deceived.

στάσιμον τέταρτον (854—867). A short anapaestic ode follows, allowing time for Aegisthus to reach the ξενών and meet Orestes. The ode is a prayer. 'Now is the crisis of doom or deliverance. May Orestes win.' Fourth *stasimon*.

ἐπεισόδιον πέμπτον (868—933). A shriek is heard from within; Fifth *epeisodion*.

[1] It would never do to retard the action here by telling the nurse the secret and calling forth the inevitable outbreak. Nor perhaps was the weak old woman to be trusted for discretion.

whereupon the Chorus (not sure of the result) determines to stand aside, so as to seem innocent of any complicity[1].

Here again the scene is shifted, and we find ourselves within the court of the palace, the rooms of the ξενών being on one hand and the door of the γυναικωνῖτις (the μέταυλος) in the middle front.

A servant rushes from the ξενών across to the γυναικωνῖτις, strikes furiously at the door and shouts for Clytaemnestra. It is too late to save Aegisthus, but her own life is in danger. Clytaemnestra appears, and, realizing the situation, calls for a battle-axe (which, however, there is no time for her to obtain).

The slave makes his exit for the weapon, and Orestes, coming out of the ξενών, meets his mother. *His disguise is perhaps now removed. The scene, no doubt, was made highly dramatic. Probably casting herself upon her knees and baring her bosom*, she implores her son 'Pity this breast which suckled you, my child.'

Orestes is moved, but just at that moment Pylades enters from the ξενών and reminds him of the commands of Apollo. This decides Orestes, and despite his mother's protestations (which he dismisses in a brief stichomythic *altercatio*) he drags her away into the ξενών, that she may lie in death with the man whom she loved in life[2]. Pylades follows them in.

Fifth *stasimon.*

στάσιμον πέμπτον (934—970). The Chorus comes forward from its position at the sides and chants the next stasimon. An *ephymnium* follows each stanza. 'Retribution came upon Troy, and it has come home to Agamemnon's house in double shape. Raise the glad cry for the deliverance from two defilers. To the guileful plotter hath come guileful punishment, thanks to Dike, daughter of Zeus. *Raise the glad cry*, &c. What Loxias bade, Justice hath brought to fulfilment. Heaven helps the right side. We can see the light; our curb is removed. Soon

[1] As a fact the Chorus is next found inside the court. Though it has retired to the side of the orchestra, it is ready to come forward after the exit of Orestes and Clytaemnestra (*v.* 930). This scarcely constitutes a μετάστασις (requiring an ἐπιπάροδος) in the technical sense.

[2] The conventions of Greek drama required that no murder should be done upon the stage. (Cf. p. xxix. § 14.)

will pollution be all driven away, and fair fortune will take its place. *We can see the light,* &c.'

Ἔξοδος (971—end). *The scene changes again.* Orestes is standing over the dead bodies of Clytaemnestra and Aegisthus. With him are attendants (*v.* 981). Exodos.

It is generally assumed that the ἐκκύκλημα is here brought into use. It is, I consider, very doubtful whether that machine was used by Aeschylus at all. Not that machinery was unknown to him, but, admitting the possibility of several real or imaginary changes of scene in the early drama, such a device with its cramped arrangement would only help to spoil effect. It is more probable that we are transported to the room in which the slaughter was done. At hand, ready to hold out, probably already carried by attendants, is the entangling robe in which Agamemnon was killed in the bath. At a later point of the scene Orestes invests himself with the wreath and wand of the suppliant.

Orestes, whose speech is punctuated at intervals by brief sentences of consolation from the Chorus, delivers his justification with great power and impressiveness.

'Here lie the pair of tyrants and murderers. They are still faithful to each other in death.

See this cunning device which ensnared my father. Stretch it out for the Sun to behold and bear me witness that my deed was just. What think ye of such a woman? What deadly poisonous thing was she? And what manner of thing is this robe? A net for wild beasts, a murdering robber's engine!

The blood-stains upon it prove the deed. Nevertheless, my victory is one which none need envy.'

At this point he begins to feel a madness seizing upon him. While still sane, he declares that the deed was just, and that Loxias was its warrant. He then takes up the suppliant wand and wreath, and will be gone to the shrine of Apollo.

Suddenly he beholds the Erinyes, and points at them, although those spiritual powers are visible only to himself[1].

[1] Similarly they are invisible to others in Euripides *Iphig. in Tauris* (285 sqq.). In the *Eumenides*, however, the whole construction demands that they shall be seen as realities. There was no occasion in the *Choephori* to undertake such an addition to the χορηγία.

They are in sable dress and coiled about with snakes. It is in vain that the Chorus call them fancies. To him they are very real. With the good wishes of the Chorus he betakes himself to Delphi for purification.

The Chorus chant themselves off the scene. 'This is the end of the third storm in the family. Is it to be the last?'

Necessary coincidences in the three plays.

§ 14. If, after we have made allowance for the invariable elements in the legend, there further appear in all the three plays certain points of distinct resemblance, they are to be put down, not to failure of resource in the poet, but to those conventions and limitations of the Greek drama which he was bound to observe. It was, for instance, a canon that killing should be done off the stage, and hence its perpetration must be made known by cries from within. It was inevitable also for the progress of the action that the Chorus should consist of persons in sympathy with the avengers and (as 'ideal spectators') with the right cause. These conditions therefore are obeyed in each work. Other conventional elements of Greek dramatic art appear in both the later poets, by whose day they had won a greater fixity than they possessed in the generation of Aeschylus. That both Sophocles and Euripides introduce an elaborated *elenchus* (or 'forensic dispute') between Electra and Clytaemnestra, is due to the peculiar vogue of such passages in Greek drama. The appearance of an ἀγγέλου ῥῆσις in both the *Electras* is explained in the same way. It was further unavoidable that in similar situations, whether derived from the legend or from the stage conventions, there should occur coincidences in the treatment. In the reasoning concerning the tress of Orestes' hair Sophocles could not naturally differ altogether from Aeschylus, and in the forensic dispute between mother and daughter Euripides could not but repeat some of the points already made by Sophocles. The characteristic mark of each writer can be, and is, stamped on the passage as a whole, but the matter itself must in parts be the same.

The standard for comparative judgment.

§ 15. Despite all necessary or accidental resemblances, we are struck by the individuality of treatment which each dramatist manages to give to his play, and by the peculiar manner in

which he seeks and produces his effects. A mere comparison of skill in invention of plot, that is to say, in its ingenuity and verisimilitude, will no longer suffice. The attitude of critics has frequently been taken up on considerations too narrow or superficial. It has, moreover, seemed necessary for the editor of the work of one writer to disparage those of the others in contrast. Or, it may be, when an anti-Euripidean like Schlegel has attacked the *Electra* of Euripides as 'the very vilest' of his extant plays, antagonism has been aroused, and, while defending Euripides, a champion has been led on to attack Aeschylus or Sophocles in return[1]. No doubt faults can be found with each and all, faults of construction, or weak spots in the probabilities, just as they can in any Shaksperian piece, if one so proposes. But those who have seen Greek plays (or, for the matter of that, any plays) acted are aware that, on the stage (for which dramas are after all primarily intended), success often attends whole works or special situations which give but indifferent promise on perusal. In the absence of the scenic setting and acting on the one side, and of the ethical and aesthetic disposition of the particular audience on the other, it is doubtful if we are in a position to judge fairly the dramatic merits of the several works.

Aristotle long ago, and finally, analysed the elements of a tragedy into its μῦθος (of πάθη and πράξεις), its ἦθος, its διάνοια, its λέξις, its ὄψις, and its μελοποιία. For contemporaries and for the actual stage it is the totality of all these which determines the effect of a play. For a Greek who merely read the piece the ὄψις and μελοποιία would, of course, not count. For the modern reader there is a more sophisticated standard for judging μῦθος, ἦθος and διάνοια. It is difficult for him to realise adequately the *raison d'être* of certain ancient stage conventions, the problems of ancient ethical feeling, the peculiarities of ancient taste in dramatic 'motives.' No doubt much enlightenment can be gathered upon all these questions from a profound

[1] For instance Hartung (*Eur. Restitut.* II. p. 306) with his *plane incredibilia Sophocles finxit* &c. Aristotle (*Poet.* xviii. § 3) had met such criticism (ἄλλως τε καὶ ὡς νῦν συκοφαντοῦσιν τοὺς ποιητάς. γεγονότων γὰρ καθ' ἕκαστον μέρος ἀγαθῶν ποιητῶν, ἑκάστων (ἕκαστον A^c) τοῦ ἰδίου ἀγαθοῦ ἀξιοῦσι τὸν ἕνα ὑπερβάλλειν). Prof. Keene (Introd. to Euripides *Electra*, p. x) comments judicially on this practice.

study of the history of the drama, of Greek religion and ethics, and of Greek dialectics. Nevertheless the intellectual, somewhat effortful, and after all only partial, appreciation of such matters can never correspond to the natural and instinctive appreciation of contemporary Greeks.

Are we then to judge the plays from our own standpoint, or, as nearly as possible, from that of the Athenian of the years B.C. 458—413[1]? It is, of course, open to us to adopt either position, provided we do not declare that a greater failure on the part of one dramatist or other to conform to *our* standard necessarily betokens inferior genius. And what is *our* standard? The judgment of a Frenchman on a point of the drama would differ materially from the judgment of a countryman of Shakspere or of Goethe. The verdicts of professed scholars upon the relative merits of the mere plots of the *Electra* of Sophocles and the *Electra* of Euripides respectively have been in direct antagonism[2]. We had better on all accounts leave the so-called 'absolute' standard alone, and try as best we may to comprehend that of the Greeks in the fifth century B.C.

§ 16. We can at least appeal to the detailed theory, founded on the solid rock of experience and observation, of the master-critic of the century following. Nowhere can we find so much assistance for our purpose as in the *Poetics* of Aristotle. That work may not be at every point beyond cavil, but it is assuredly our soundest guide to the understanding of Greek aims in dramatic art.

The Aristotelian standard.

The function of tragedy, according to Aristotle, was to produce a certain pleasure by the aid of certain means. A series of circumstances organically bound together in causal

[1] The dates of the two *Electras* cannot be fixed with certainty. For that of Sophocles Jebb (Introd. p. lvii) decides for a year 'not earlier than 420 B.C.,' while the date most favoured for the work of Euripides is B.C. 413. The subject is most cogently discussed by Singer (*Untersuchung über Zeitverhältniss der sophok. und eurip. Elektra*, 1884).

[2] Personally I find in the *Electra* of Sophocles a measure of life and incident and of forcible dramatic situation, as well as a naturalness of construction, which greatly surpass those of the Euripidean play. But I am by no means convinced that this opinion can ever be made universal, and am quite certain that it only touches a part of the question of comparative excellence.

relation, when presented on the stage, were to arouse powerfully the feelings of pity and fear in the audience and give to those feelings a pleasurable relief. This series of natural-looking circumstances forms the plot, the 'soul' of the tragedy. But the events are acted, and the persons acting must have characters, which characters are drawn to purpose only when they bear steadily upon the natural development of the plot and the ultimate production of the tragic effect. Again, where there is speech affecting action there must be 'thought' or intellectual power, displayed either in argument or in the working up of emotions. Add, as belonging to every Greek tragedy, the effect of the action as seen upon the stage, the effect of moving or subtle language, and the effect of music.

Even to the modern mind this is theoretically satisfying. It might appear to supply principles enough for 'absolute' judgments. But when are trains of circumstance 'natural,' and what makes them powerful in effect? When Aristotle comes to discuss in detail the plot which ought to be effective, the modern reader is apt to be perplexed by the prominence which he gives to certain devices familiar on the Greek stage, but one at least of which indisputably falls below the dignity of the subject. The *ἀναγνώρισις* of the long-lost friend (or enemy) is treated by him with a gravity which is only accounted for on the grounds that such a contrivance was salient to his observation in Greek tragedy, and that Greek ideas of artistic plot differed widely from ours.

The second device, *περιπέτεια*, the 'recoil[1]' of an action upon the doer, in that it produces the contrary result to that at which he aims, is of a higher type, and is no doubt a potent agent for creating *ἔκπληξις* and its accentuation of pity and fear. Aristotle, however, treats the whole question in such a way that it might seem as if all the best of constructive skill resided in this and *ἀναγνώρισις*. Most students leave his discussion of these two expedients with a feeling that it has been somewhat strangely narrow for a treatise which aims at being fundamental. The explanation lies, as we have observed, in the

[1] The event 'falls on the other side.' I take the word 'recoil' from Prof. Butcher's translation of the *Poetics* (2nd edit.).

limitations and conventions adopted by Greek tragedy, and in its adherence to methods which had once grown into acceptance. An Athenian audience of the fifth century was ready to approve of certain turns in a plot which we should regard as crude, and to accept such old familiar friends with a welcome which is perhaps nowadays rather characteristic of the votaries of melodrama[1] than of audiences who plume themselves on cultivated taste.

But if, thanks to the peculiar material before him, Aristotle's ground is here somewhat narrow, his position in regard to effective plot in general is eminently philosophic. The highest constructive skill in tragedy lay in causing an unexpected and impressive result to be brought about by circumstances and actions arising naturally one out of the other and all organically related to the one end. He therefore expresses no desire for a plot full of merely ingenious expedients, still less for one varied by copious incident unessential to the grand issue. If a *πεπλεγμένη σύστασις* (i.e. one with a change of fortune, brought about 'with *ἀναγνώρισις* or *περιπέτεια* or both') was preferable to a *πρᾶξις ἁπλῆ*; it was only because (or if) it better produced the special tragic effect by means of its surprises. On the other hand a play was only the worse for being full of episodes which disturbed its unity and contributed nothing essential to the course of events.

Aristotelian criticisms applied to the three plays.

In the dry light of such criticism the passage in the *Electra* of Sophocles concerning the finding of the lock by Chrysothemis (though Teutonic and 'romantic' taste at least would not care to miss it, and though it assists a vivid realisation of the heroine's character) is, strictly speaking, without influence on the development of the action. So, indeed, if we press somewhat mercilessly, is the introduction of Chrysothemis at all. The description of the death of Orestes in the chariot-race, however graphic, is a pure *ἐπεισόδιον* in the Aristotelian sense. An interest in such a picture is natural enough, but no other object than the satisfac-

[1] We are as a fact too prone to regard the Athenian audience as not only intelligent but actually composed of finished critics. Surely there is abundant evidence to the contrary and also to prove that the playwright did not and could not ignore *τὴν τῶν θεάτρων ἀσθένειαν*. Nevertheless Aristotle himself gives no hint of any dissatisfaction with the existing devices.

tion of that irrelevant interest could be served for the audience, who had been apprised that the story was a fiction, and who could therefore have no feeling of pity or fear awakened, while the action makes no progress[1] in consequence of the long narration. It is true that these episodes are anything but strained, but it is still true that they are episodes.

There is manifestly a more rigid unity in the thinner plot of the *Choephori*, and also, if we ignore the later epilogue, in the *Electra* of Euripides, whatever we may think of the particular devices employed in the latter for the development of its action.

All three are ἁπλαῖ.

§ 17. It is not, then, to abundance, but to vital and powerful relevance of incident that we must look as a criterion of structural excellence in Greek drama. Stripping the *Electra* of Sophocles of what the strict Aristotelian will regard as its two *epeisodia*, stripping the *Electra* of Euripides of its dubious tag, the epilogue, and regarding as spurious its cavilling digression concerning the recognition of the lock[2], we are left face to face with three 'simple' συστάσεις for the three dramas. Not one of them can be called πεπλεγμένη in the sense intended by Aristotle, for the ἀναγνωρισμός, such as it is, does not go with a change of events[3], and there is no proper περιπέτεια according to the definition. The ἀναγνωρισμός which helps to create tragic effect is the recognition of each other by persons between whom tragic events are, or appear to be, about to take place.

The recognition of Orestes by Electra in all three plays is in no sense of this character[4]. It prevents no catastrophe, as does the ἀναγνώρισις between Orestes and his sister in the *Iphigenia in Tauris*; it does not intensify the tragic quality of a catastrophe which has already occurred, as in the case of Oedipus and Jocasta. It might perhaps be said that the recognition of

[1] It might perhaps be urged that the detailed description lends a greater air of veracity to the story of Orestes' death. Yet few will imagine this to be the motive for its introduction.

[2] See below on the 'Recognition' (§ 22).

[3] Ar. *Poet.* c. x. § 2 πεπλεγμένη δὲ μετὰ ἀναγνωρισμοῦ ἢ περιπετείας ἢ ἀμφοῖν ἡ μετάβασίς ἐστιν.

[4] It is true that Aristotle quotes the 'recognition' of the *Choephori* in his summary of ἀναγνωρίσεις (*Poet.* c. xvi.), but it is none the less clear that this recognition is not of the class which he had in mind previously.

the identity of Orestes by Clytaemnestra and Aegisthus is an *ἀναγνωρισμός*; but this would be to strain the term unwarrantably. A *περιπέτεια* again is *ἡ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολή*, 'a recoil to the opposite of the effect intended.' There is no such 'recoil' in the dramas of Orestes. The exultation of Clytaemnestra and Aegisthus is, indeed, suddenly turned into their discomfiture, but this is no reversal of the intended effect of *πραττόμενα*. In a sense the remorse of Orestes and Electra in Euripides and the frenzy which attacks Orestes in Aeschylus are 'recoils' brought about by the action of the persons concerned; but no one is likely to call these the *περιπέτειαι* of the respective tragedies. Even that species of recoil is not exhibited in Sophocles. The truth is that the classifications of Aristotle are but notes, with no sufficient allowance for overlappings and gradations, and, in practice, a play may often refuse to bear the label of any one of his divisions. If his terms can be applied at all in the present instances, we must declare each drama to be rather 'simple' than 'complex.'

§ 18. In point, then, of such classification of plot, we cannot set one of the plays above the other. Each being *ἁπλῆ*, a superiority in mere construction will depend on the naturalness and plausibility of the development. From an 'absolute' standpoint it might seem that the device of Sophocles is entirely reasonable, by which one messenger reports the death and two others come bringing the urn and so obtain admittance to the house; whereas the scheme of Euripides might appear artificial and far-fetched, not to say clumsy, according to which (1) Aegisthus 'happens' to be sacrificing near at hand, may be 'expected' to call in the passer-by, and, when this actually occurs, happens to ask the alleged Thessalian to shew his skill in dismembering the victim, (2) the cruel and haughty Clytaemnestra is induced to visit the peasant's hut out of regard for an almost disowned daughter. Unfortunately the 'absolute' standpoint (if such a thing exists) cannot be adopted. Notions of the behaviour of kings and queens, and of the demands of ceremonial, are matters of chronology and place. They can never be absolute; and our

Plausibility of development.

own ideas upon these matters should be readjusted to agree with those of an Athenian audience. We cannot discover exactly what those ideas were; but we are apt to forget that one Athenian mind at least is revealed to us in the person of Euripides himself. *A priori* objections on the score of the improbability of such persons acting as they did act can therefore hardly be upheld. The structural weakness in Euripides lies in the convenient 'happening,' and in this, as Aristotle observes of him generally, *οὐκ εὖ οἰκονομεῖ*[1], since the law of causation is broken and, instead of things happening as they morally must, they happen *ἀπὸ τύχης*.

In the *Choephori* the arrival and reception of the foreign merchants is surely natural enough to anyone who is not either captiously minded or mistaken as to the situation[2]. That Aegisthus should be summoned is also natural. That the messenger sent to summon him should be an aged nurse is our chief stumbling-block, though here some allowance must be made for the circumstances of domestic life, even of a palace, as imagined by the contemporaries of Aeschylus[3]. To us doubtless the plot, as such, seems slender and naive—qualities which belong to its time rather than its poet, since Aeschylus lay nearer the origins of tragedy. Within the next generation sophistication had much advanced in the dramatic art. For a modern, not applying any supposed absolute standard, but endeavouring to see Greek tragedy through the eyes of a contemporary, it is perhaps not far from the mark to find in Aeschylus a plot somewhat over-simple and unsophisticated, but upborne by a classic unity and dignity; in Sophocles, skilful and forcible manipulation of events, with an indulgence in highly interesting episode; in Euripides, a not very convincing effort at originality of construction, marred by the introduction of the accidental and therefore inartistic[4].

[1] *Poet.* xiii. § 6.

[2] See inf. § 24.

[3] See also below, § 25.

[4] A repulsion on moral grounds is felt by many at the Euripidean devices by which Aegisthus and Clytaemnestra are slain, inasmuch as in each case the victim is set before us in a less unfavourable light, and the 'craft' of the avengers wears an uglier look of treachery. Here again we are bound to substitute ancient ideas for modern, and among them the ideas (1) that an apparent kindness or hospitality which

Broader principles of comparison.

§ 19. But this comparison of the virtues of mere scheme of plot is after all a poor criterion of the artistic virtues of the plays as μιμήσεις producing the 'tragic pleasure' in the audience. That which determines the excellence of a drama as performing the function of tragedy is not the series of circumstances, but the effect of the circumstances when vitalised in the characters and coloured by their feelings and thoughts as revealed in action and in effective language. The μίμησις φοβερῶν καὶ ἐλεεινῶν[1] depends for its strength not merely on the organic unity and probability of the plot, but on the ἦθος of the characters, in so far as this bears upon their fate and upon the feelings of the audience towards them. In fact the ἤθη, rightly understood, are themselves part of the plot. So also is the διάνοια which operates in feeling or justifies action.

The *Electra* of Sophocles.

The three dramas of Orestes the Avenger are at least as widely differentiated in these respects as in the matter of structural outline. The animating spirit and emotional effect are easily distinguished in the several plays. The *Electra* of Sophocles is mainly what its title implies, the play of Electra. It is a strong piece of character-drawing through the medium of incident culminating in a tragedy. It is a Sophoclean picture of the utter loyalty which comes of εὐγένεια in a woman. Set now against the friendly but half-hearted Chorus, or the well-meaning but pliable and opportunist Chrysothemis, now against Clytaemnestra with her specious pleas and her intimidations, or Aegisthus with his vulgar jeers and threats, Electra's firmness of purpose and her disdain of disloyalty to her father stand out more and more powerfully. Nevertheless, for what Aristotle declares to be the special function of tragedy, this work is necessarily the weakest of the three. It is the least τραγικόν. The pity and fear to be evoked cannot, of course, in any of

springs simply from obedience to ceremonial νόμος or 'good form' leaves no claim for consideration, and (2) that, since the vengeance had to be performed by guile, there is no discredit in the particular form of cunning adopted by the avenger. Perhaps what moderns really feel in contrasting the murder of Aegisthus in Euripides with that in Sophocles or Aeschylus, is that in Euripides the victim is simply struck from behind and slain miserably without realising his danger. The horrible appears to take the place of the terrible.

[1] Arist. *Poet.* ix. § 11.

these dramas be pity and fear on behalf of Clytaemnestra and Aegisthus; for pity is περὶ τὸν ἀνάξιον and fear is περὶ τὸν ὅμοιον ('one like ourselves'). Indeed each dramatist is engaged in working up by his own methods such hostility to Clytaemnestra and her accomplice, that the matricide shall not appear 'disgusting' (μιαρόν). For whom then are we to feel the pity and fear in the play of Sophocles? Our pity can hardly be for anything else than the fact that 'things should be so,' that they should have to be so: *sunt lacrimae rerum.* It is evoked by the misery of the situation—a son slaying his mother. The fear, again, lies only in the risk of the avengers (which cannot be seriously regarded) and in the anticipation of the impending meeting between mother and son and its painful result[1]. Our sanction of the deed has been effectually gained. The murder is φιλάνθρωπον; it 'suits our moral sense.' There is no subsequent punishment shewn or hinted at for Orestes and Electra, and there is no sign of remorse on their part. The piece ends with the suggestion of a triumph of right over wrong, and while it has left the impression of dexterous and interesting construction, powerful characterisation, telling scenic effect and admirable rhetoric, it has left but little impression of the purely tragic[2].

It is the work of a man of genius, the εὐφυής of fine sympathies, who is also a man of high breeding and of the world, a man little inclined to casuistry or religious intensity[3].

The *Electra* of Euripides, on the other hand, conveys the true tragic note, as befits the τραγικώτατος τῶν ποιητῶν. The pity and fear, and especially the pity, inherent in the whole situation are keenly developed by 'sad Electra's poet.' Whether

The *Electra* of Euripides.

[1] Such a case is not provided for in the classification of Aristotle, viz. the position of a hero who is brought into so peculiarly tragic a situation by circumstances which he cannot control. It is not a case of an enemy simply killing an enemy (in which there is nothing 'tragic'), but the killing of a natural φίλος who is at the same time ἐχθρός.

[2] τὸ τὸν σφόδρα πονηρὸν ἐξ εὐτυχίας εἰς δυστυχίαν μεταπίπτειν is non-tragic (Ar. *Poet.* xiii. § 2).

[3] It is not, of course, here implied that Sophocles habitually wrote tragedies of the less poignant order. The οἰκεία ἡδονή of tragedy, if absent from the *Electra* or the *Philoctetes*, appears in an unsurpassed degree in the *Oedipus*, a play which stands with *King Lear*.

we accept the epilogue or not as genuine, we find ourselves, though hostile to the guilty pair, yet less vengefully stirred against the mother. The poet, partly by throwing the blame upon Aegisthus, partly by toning down the behaviour of Clytaemnestra on the stage, partly by increasing the hesitation of Orestes and arousing distrust of the oracle, has contrived to make us realise more profoundly 'the pity of it.' Then, after the murder, the reaction and the remorse of both Electra and Orestes throw into strong relief the pitiable and terrible element which has been gathering through the play. The characters of Euripides are not at all Sophoclean. His Electra and Clytaemnestra are not, like Electra the εὐγενὴς and Clytaemnestra the strongly wicked, creations which, while true to the pattern of life, transcend the pattern[1]. They are essentially human and lifelike in the fluctuation of their feelings and passions, and in a certain yielding to the strain of circumstance. But they are so in keeping with the whole trend of the plot and the peculiar effect which it is intended to produce. The play may perhaps leave upon us the impression of a plot not wholly plausible and satisfactory, of a rather importunate obtrusion of moralising, sophistry and 'smartness' in the region of διάνοια; but it leaves us also impressed with a genuine 'tragic' sympathy with the sorrows of 'one like unto us,' who has been brought into them, like Lear or Othello, not without contributory blame of his own. It is the work of a man of genius who is also a man of views, one who well understands and can express with rare skill the human heart and its emotions, but one who permits his scepticism to inform his art both in season and out of season, a man, withal, who seems to lack something in native dignity and in ethical delicacy and tact[2].

[1] Arist. *Poet.* xv. § 8.

[2] I cannot refrain from emphasising my belief not only that the epilogue is 'unworthy of Euripides' and ruinous to the artistic effect so skilfully developed, but also that it was no part of the play as originally written and presented. The natural end of the tragedy is at *v.* 1232. Omitting this later concession to the groundlings and the spurious attack upon the 'recognition' in the *Choephori*, there is surely nothing whatever in the piece to justify the sentence quoted by Prof. Jebb from Wilamowitz-Moellendorff (*Hermes* XVIII. p. 233) dubbing it as representing *das Meskine, Frivole, Blasphemische.*

The play of Aeschylus is undoubtedly both simpler in construction[1] and far less fully or subtly characterised than either of the others. It reaches the tragic note, and very powerfully, but not by gradually heightening a lively sympathy with a particular character as it unfolds itself in the piece. The strokes which create the tragic effect are few, but potent. The religious duty of the vengeance is prominent from the first. There is no alternative. The deed is terrible, but it must be done; and yet, when it is done, the doer must suffer. The fear of Heaven compels Orestes to execute a terrible deed which nevertheless is to be terribly visited upon him. The situation is tragic all through, and not the less tragic because of the feeling that everything is progressing under the mercilessness of divine constraint. Throughout the play pity is aroused and re-aroused—pity for the plight of the children, pity for the shameful fate of Agamemnon, pity for Orestes as the frenzy comes over him, blent with renewed thrills of pity for his father as he exhibits and execrates the hideous robe. No scene more full of tragic tensity was ever enacted on the stage than that in which Orestes stands over the slain and delivers his stern though unexultant justification of his deed, and yet feels gradually descending upon him the retribution for an act which the god and justice had compelled him to perform. It may be set against anything ever praised by Longinus as sublime. Here truly is telling effect arising naturally from the circumstances, and least meretriciously or laboriously excited. The simple massive *êthos* of Aeschylus, and his simple massive thinking, finding expression in language of massive force and grandeur, count for more than plot toward this result. The play is the production of yet a third type of genius, one dowered with an imagination powerful to realise and body forth the essentially terrible, but with little concern for slighter touches, a man withal of a profoundly religious, moral, conservative nature.

The *Choephori* of Aeschylus.

The *Choephori* is one of those works which best stand the test of Longinus. It grows upon us with each time that it is read, and it leaves behind an indelible impression. Those who accuse it of a poverty of action, hardly understand the light

[1] For plot in Aeschylus see Haigh, *The Tragic Drama of the Greeks*, p. 71 sq.

in which 'action' was regarded by the Greeks[1]. The *Choephori* is not distinguished by narrative or descriptive ῥήσεις; there is no exhibition of rhetorical skill (in the ordinary acceptation) nor of dialectic fence; but there are speeches intensely touching and dramatic, delivered by Electra over the lock, by the nurse, by Orestes over the robe, which are as truly 'action' as any act.

The problem of the justification of Orestes.

§ 20. Before turning to one or two matters in the *Choephori* which have evoked unfavourable criticism, it may be well to illustrate the difference between the mental constitutions of the three dramatists by a comparison of the several lights in which they regard the act of matricide, and the several manners and degrees in which they justify it or create assent to it[2].

It was manifestly necessary that the audience should look upon the terrible deed with at least sufficient acquiescence to permit of their sympathies remaining with the hero and heroine. But, though the deed itself is the essential part of the legend and the inevitable basis of the dramas, it is not to be supposed that the minds of all three dramatists and their sentiments in regard to the enormity or otherwise of matricide (whether in the abstract or in this particular case) were identically disposed. We must not, despite their familiarity with the legend, assume a certain conception of the act of Orestes to have been common to them all, and thence conclude that they simply adopted different devices for palliating it, explaining it,

[1] Action (πρᾶξις) includes 'all that is working together towards the main result—motives, influences, impulsions &c.—and the impressions produced on the minds of all who are chiefly concerned' (Campbell, *Greek Tragedy*, p. 11).

[2] It is interesting to observe the way in which Voltaire (*Oreste*) and Alfieri (*Oreste*) shrink from making the deed deliberate and convert it into either a mistake or an accident. See Jebb's notes upon these plays in his Introduction to Soph. *Electra* (p. lix sqq.). My own perusal of them does not lead me, despite much fine rhetoric, to think more highly of the constructive skill of the 'classical' moderns or of their truth of taste. In *Hamlet* the mother had not, of course, committed the crime of Clytaemnestra, although her guilt was great enough to call for some measure of revenge. The Ghost, who (as Mahaffy points out, *Hist. Gk. Lit.* Vol. I. Pt 2, p. 46) plays the part of the Pythian oracle, bids Hamlet *Taint not thy mind, nor let thy soul contrive | Against thy mother aught: leave her to heaven, | And to those thorns that in her bosom lodge* (Act I. 5. 85). Cf. Act III. 2. 368 *O heart, lose not thy nature; let not ever | The soul of Nero enter this firm bosom: | Let me be cruel, not unnatural: | I will speak daggers to her, but use none.*

and making it fit their own moral sense, the moral sense of their audience, and the recognised claims of *νόμος* and religion. On the contrary, it is probable that its justification was frequently discussed in an academic way, either when an allusion in conversation happened to bring up the topic, or as a special theme of casuists. It might, for instance, form an interesting subject of debate in a *λέσχη*. The fact that in the legend Orestes is acquitted by the Areopagus on the strength of *equal* votes, shews that the question was felt from very early times to be an open one. Apart from a religious sanction, the opinions of men might be (and probably were) equally divided as to the justification[1]. This being so, we must assume for the dramatists themselves that they looked at the deed differently, according to their religious, ethical or sentimental bent. Next, as playwrights, they were bound to consider the effect of the play upon the audience. They must prevent the act from appearing *μιαρόν*, while nevertheless remaining loyal to their own view of the matter. It is of much interest to discover how the problem is solved by each of the three.

Themotive forces reviewed.

The various means by which the feeling of justification may be created can, perhaps, be analysed as follows. In the first place the poet may dwell upon the enormity of Clytaemnestra's sins, her adultery, her treachery, her bloodguiltiness as murderess of a husband and a king of men, her cruelty towards her children, and her tyranny towards the realm. These charges can be varied and reiterated in dexterous ways at telling points of the action, or gradually accumulated throughout it. In the second he may present her in character upon the stage and assign to her there such behaviour as will necessarily alienate sympathy. She may be made to act and speak so as to exhibit arrogance, cruelty, impiety or hypocrisy. In the third place the

[1] It is unfortunate that we have lost the dramas dealing with the kindred theme of Alcmeon. His mother Eriphyle had been bribed to induce his father Amphiaraus to join the expedition against Thebes. The seer, foreknowing his own death, laid upon his sons a command to avenge him by slaying their mother. An oracle of Apollo afterwards gave the same instruction. Alcmeon (with or without the assistance of Amphilochus) performed the act, and was then haunted by the Furies. The story is to be found in Apollodorus, and obviously overlapped that of Orestes at several points, in the oracle, the matricide, the madness and the purification.

poet may accumulate external suasions to the deed of retribution, as conveyed by the oracle, the 'ideal spectator,' or the claims of *νόμος* and its *lex talionis*.

A writer whose intention was to render the justification complete and to leave no shred of disturbing sympathy for the mother, would avail himself fully of all these resources alike. This was the case with Sophocles. One who desired to elicit all the pathos inherent in the situation, who doubted the entire righteousness of the act, and yet who would have us yield all pity to the hero and heroine, would considerably tone down and qualify the effect in each case. Such is the choice of Euripides. Meanwhile Aeschylus, who simply takes his stand upon religion and upon moral and social law, and whose attitude is as much directed against guilt in general as against that of Clytaemnestra in particular, will make judicious use of the first and third motive forces (of which the one was to him the natural corollary of the other), while he will not find it necessary to elaborate the second.

The motives in Sophocles.

In Sophocles both Electra and the Chorus insist again and again upon the craft and cruelty of Agamemnon's murder, a murder done *ἀθεώτατα* and accompanied by shameful mutilation. The miserable lot of Electra, unmarried, ill-clad, ill-nourished and a serf, is contrasted with the flaunting arrogance of the prosperous adulterers. The mother still boasts of her crime, makes a festival of the day on which it was committed, curses Electra, and wishes Orestes dead. When she appears in person on the stage, her specious pleading is promptly scorned and overthrown by her daughter, and her conduct is pitilessly declared to come of native lewdness. She thereupon has recourse to threats, and, when she prays in the presence of the audience, her prayer is wicked. If at the false news of Orestes' death she seems touched for a moment—for Sophocles remembers that she is a woman and not a mere monstrosity—she immediately recovers, and she leaves the stage in insolent exultation at the defeat of poor Electra's hopes. Once more, that punishment must follow her crime is repeatedly urged. The Paedagogus and the Chorus persuade to the deed of vengeance, and even Chrysothemis more than thinks it justice. Above all, the oracle has bidden Orestes to execute it. When

it is being accomplished and Clytaemnestra cries (1410) *ὦ τέκνον, τέκνον, | οἴκτιρε τὴν τεκοῦσαν*, Electra from without retorts *ἀλλ' οὐκ ἐκ σέθεν | ᾠκτίρεθ' οὗτος οὐδ' ὁ γεννήσας πατήρ.*

At no time in the play is any doubt displayed of the religious or moral propriety of the deed. On the contrary, everything goes to reconcile both agent and spectator to its performance. It is assumed throughout to be just. It is not logically argued to be such—indeed logical argument only tends to bring into prominence the counter pleas—but motives and circumstances are powerfully collected and left to argue for themselves. The psychological attitude of Sophocles is simple, and we may be permitted to believe that his task was by so much the less difficult than that with which either Aeschylus or Euripides was confronted.

The motives in Euripides.

In Euripides the slaying of Agamemnon is declared treacherous and vile. Clytaemnestra is branded as an adulteress; her own ostentatious luxury is set against the wretched life to which her children are condemned; she and Aegisthus are *ἀνόσιοι μιάστορες* and tyrants to boot. When she is brought face to face with Electra in the play, her arguments in self-defence are rejected with contempt. Apart from all the urgency of Electra, the great oracle of Apollo bids Orestes avenge, and the Chorus lend the weight of their opinion, declaring that the murderess must suffer for her deed.

Stated in this bare outline, the condemnation appears as absolute as with Sophocles. Yet at every point there are vital differences of treatment. If there is the usual description of adultery, murder, treachery, cruelty and tyranny on the part of Clytaemnestra and Aegisthus, every reader feels that, by means of a number of delicate touches, more of the blame is laid upon a stronger Aegisthus, while Clytaemnestra herself is painted less hard and cruel, more weak and less consistent, on a level with the bad wife and mother of actual life. When she is presented to us in person she exhibits little of the violent arrogance of the Sophoclean character. Rather she shews some traces of softness not far removed from positive kindness. Again, the Pythian oracle is not so uncompromisingly expressed, and its value as a motive force is much impaired for the spectator by the

mistrust which Orestes manifests, and by more than one outbreak of scepticism as to its wisdom. It is left for the Chorus to protest, while admitting that the vengeance was unspeakably terrible, πατρὸς δ' ἔτεισας φόνον δικαίως (1189). And when all is over, the grief and remorse of the two children are such as to leave the audience full of sympathy for them, but as dubious as the poet himself whether the deed was right after all. If we are not satisfied with the enumeration and the timely reminders of Clytaemnestra's sins, we certainly get little other dramatic working up of our feelings against her.

The motives in the *Choephori.*

The *Choephori* of Aeschylus should, of course, be read in connection with the other two plays of his trilogy. The *Agamemnon* has revealed the hypocrisy of Clytaemnestra and her utter want of tenderness or remorse. There is little scope in the *Choephori* for the development of her character; and the *Agamemnon* has sufficiently supplied it in the fiercest of fierce lights. The *Eumenides* again emphasises, through forensic argumentation, certain of the motives of the *Choephori.* In the latter play itself it is clear that the ethical difficulty of the vengeance is keenly realised, and accordingly the poet, both at the opening and close of the play, draws an impressive picture of the sins which are to be expiated. Was she not a wanton and ungodly wife, who could murder a husband, the father of her children, a man for whom even enemies felt awe, and who could withal murder him in such a fiendish way, mutilate him afterwards, and cast him forth unwept and unhonoured? Was she not also an adulteress? Was she not an unnatural mother, whose son had been 'sold' into exile and robbed of his rights, and whose daughter was no better than a slave? And was not the country oppressed beneath the tyranny of the usurpers? Both in dialogue and lyrics these motives are insisted upon from one end of the piece to the other, and not least strongly after the vengeance is taken. Nevertheless is it therefore right for Orestes to slay his mother? The answer, given with equal insistence, is that Apollo has commanded it on pain of mental and physical ruin, that the everlasting law says 'blood for blood,' and that there is 'no other cure.' Meanwhile Electra, the Chorus and Pylades all urge on the execution. Clytae-

mnestra, however, is not introduced upon the stage with any view to exacerbate feeling against her by her conduct. Neither is there any logical argumentation to the same purpose. Aeschylus uses neither of these devices. He simply contrives to accumulate all the weight of religion and *νόμος* on the side of our natural detestation of so wicked a character, until even matricide becomes acceptable. He does not, like Sophocles, assume that it ought to be acceptable. Nor does he, on the contrary, entertain the doubts of Euripides as to its righteousness and the divine wisdom. He believes the act to have been right, although he recognises the grave difficulty of the problem; and, while he will not conceal the difficulty from himself or his audience, he will leave no uncertainty as to his own verdict in favour of Orestes. To satisfy the moral sense of the spectators and also that of his own more profound mind, while producing the highest effects of tragedy by simple means, was the undertaking of the *Choephori*. To have succeeded in this is an artistic triumph.

C. Special Criticisms of the Choephori.

§ 21. The *Choephori* has met with its full share of adverse criticism, directed (so far as can be gathered from explicit or indirect attacks) chiefly against (*a*) the manner in which the recognition of Orestes by Electra is effected, (*b*) the length of the *kommos*, (*c*) the readiness with which Clytaemnestra is duped into admitting the 'strangers,' (*d*) the employment of the nurse as the messenger to summon Aegisthus. The *ἀναγνώρισις* has been declared improbable and even absurd; the *κομμός* has been called a tedious suspension of the action; in the other two points the devices have been considered crude or clumsy.

We need not begin by claiming that Aeschylus is above criticism and that his work is of necessity perfect in design and execution. We are, however, bound to do him justice, first by properly comprehending his work and next by properly comprehending the conditions under which he executed it. For

example he lies nearer to the origins of the drama. He belongs to its more lyric and more religious period, to the day of easy illusions and of ready acceptance of naive devices and scenic conventions. Except for the stupendous genius of that drama of dramas, the *Agamemnon* (in which itself certain concessions have to be made), not one of the extant plays of Aeschylus goes, in point of construction, beyond those simple elements and expedients which require a comparatively unsophisticated and, so to speak, good-natured audience to acquiesce in them. This is a stage through which all national drama passes. Beyond doubt Aeschylus was a born playwright, just as there were born painters before the days of perspective. His stage effects were strong, and his power of working up the tragic situation was superb. But his genius shews itself, not in his plots, but despite his plots. It is easy to see that the *Supplices*, *Prometheus*, *Seven against Thebes*, *Persae* and *Eumenides* are largely composed of picture, whether drawn in the graphic and thrilling descriptions of messengers or actually represented in pageant on the stage. The plot in each case is of the most slender, although, it is true, the later works shew an appreciable advance in this respect. The *Oresteia*, taken as a trilogy, shews how Aeschylus had progressed with his generation (acting upon it and being reacted upon by it) in his conception of the drama since the younger days of the almost entirely lyric *Supplices*[1]. Had he belonged to the next generation and enjoyed the fruits of experience, as they were enjoyed by Sophocles and Euripides, there is little doubt that his genius would have revealed itself in mere constructiveness with the same power which it displays in other dramatic qualities more difficult of attainment. The special excellence of Aeschylus is of that kind which (as Aristotle says of skill in metaphor) 'it is not possible to catch from another.'

§ 22. *The Recognition.*

The Recognition.

It is argued (the cue being taken from the notorious passage in the *Electra* of Euripides) that the reasoning of

[1] It is a gratification to find that the date (circ. 492 B.C.) argued for in my Introduction to the *Supplices* has been so widely accepted.

Electra in the recognition of the lock and the footprints *ἐκ συλλογισμοῦ* is not only inconclusive but actually absurd[1]. Objectors appear to be unaware that they are confounding the question whether Electra in her excited hopes might naturally argue as she does, with the further question whether the argument itself would be conclusive. If it were conclusive for *her*, dramatic veracity would be sufficiently secured. The visitor is Orestes in truth and fact and all that the situation requires is that Electra should be completely assured on the point. If she is convinced by evidence which, however defective, satisfies herself, she is after all acting as women habitually do. There is as much intuition as logic in the process. Indeed the whole scene represents intuition going through the form of reasoning. We need not, however, press such a view of the case. We may perhaps consider it too subtle for an audience, as it has evidently been for the ordinary reader, though assuredly it would not be too subtle for an Aeschylus. Let us rather suppose that the audience itself was expected to feel satisfied with the manner of the recognition as a whole ; that its common sense was to suffer no discomposure and to be aroused to no sceptical attitude which might interfere with the emotional enjoyment.

Electra's point of view.

Electra's own acceptance of her brother on the strength of the aggregate evidence is psychologically altogether correct. Three observations have here to be made. (1) She is not by any means entirely satisfied because of the similarity of the hair to her own and the correspondence in the shape of the footprints. Her waves of feeling—hope, assurance, perplexity, distrust—are brought out in her speech with the greatest truth of insight and sympathetic realisation, and, until Orestes himself appears with further proof, her state of mind warrants no more than the expression (*v.* 210) *πάρεστι δ' ὠδὶς καὶ φρενῶν κατα-φθορά.* (2) It was a hoped-for event that Orestes, now grown to manhood, would soon return ; his arrival had just been prayed for (*v.* 138) and was uppermost in his sister's mind. (3) The

[1] Aristotle (*Poet.* c. xvi.) was so far from seeing anything ridiculous in it that he actually quotes this *ἀναγνώρισις* as belonging to a class superior to that effected by 'signs' (e.g. the scar in Euripides, or worse still, external tokens). The 'recognition by reasoning' is condensed by him into *ὅμοιός τις ἐλήλυθεν· ὅμοιος δὲ οὐθεὶς ἀλλ' ἢ ὁ Ὀρέστης· οὗτος ἄρα ἐλήλυθεν.*

moral certainty that no one but Orestes would make the offering is of much greater weight than critics have allowed.

The spectator's point of view.

But what of the spectator? Will not his reason rebel, in the first instance, against the 'absurdity' of the scene of the lock of hair and the marks of the feet, and in the second against the acceptance of even the total evidence as adequate? These questions are bound up together, and if it can be shewn that there is no 'absurdity' whatever in the first part of the evidence, there can be no further difficulty with the complete recognition. In deciding the point at issue we must recollect:—

Scenic aids.

(i) That the spectators (who are not reading the play but looking on at its performance) having seen Orestes deposit the lock, knowing it to be his in point of fact, having before them on the stage a carefully arranged likeness of the hair worn by Electra to the hair worn by Orestes (and a no less carefully arranged unlikeness of these to the hair of the other *personae*), and also being sympathetically moved by the lifelike conflict of hope and fear in Electra, would readily assent to something which might be logically defective but which was dramatically true.

The recognition a part of the legend.

(ii) That the recognition by the lock was almost certainly a constant and even favourite part of the legend. The arguments for this belief have been set forth already (§ 6). The comparatively unsophisticated audience of Aeschylus would therefore probably not only accept but almost demand the introduction of the *ἀναγνωρισμός* in this shape. The poet's business would be to give it new dramatic turns, a requirement which Aeschylus certainly meets in the *ῥῆσις* of Electra.

Actual worth of the criteria.

(iii) That resemblance of hair and of shape of feet is actually regarded and utilised by certain peoples as a prime criterion of relationship. Civilised societies, through losing the need, also lose the habit (and perhaps the power) of observation in matters in which barbarians and primitive societies keep such observation particularly keen. Especially is this the case with footprints. The procedure of the 'black trackers' of Australia is a well-known instance in point. Dr Verrall[1] quotes Prof. Robertson Smith as authority for a belief appearing in Arabic stories that 'family likeness is visible mainly in the feet.' The

[1] Introd. to *Choephori*, p. lv.

illustration is pertinent and helpful, but it is somewhat surprising that defenders of Aeschylus have not looked nearer home. Certain passages in the *Odyssey* seem to me to prove the case for the Greeks themselves (at least in the Homeric period) both as regards the feet and the hair. In *Od.* IV. 148 sqq. Menelaus, after Helen has declared that Telemachus, who is incognito, is strikingly like Odysseus, observes

> οὕτω νῦν καὶ ἐγὼ νοέω, γύναι, ὡς σὺ ἔἰσκεις·
> κείνου γὰρ τοιοίδε πόδες τοιαίδε τε χεῖρες
> ὀφθαλμῶν τε βολαὶ κεφαλή τ' ἐφύπερθέ τε χαῖται.

So *Od.* XIX. 358 sq.

> καί που Ὀδυσσεὺς
> ἤδη τοιόσδ' ἐστὶ πόδας τοιόσδε τε χεῖρας,

and ibid. 381

> ὡς σὺ δέμας φωνήν τε πόδας τ' Ὀδυσῆι ἔοικας.

The feet are hardly the features to which a modern would first look. But I do not see how, in the light of these passages, we can afford to ridicule, in the legend as adopted by Aeschylus, the evidence afforded by exactly the same criteria. Even if such 'tracking' was out of date in the generation of Aeschylus, it may well have been familiar enough when the legend first came to include it.

Misrepresentations of the evidence. The *Electra* of Euripides.

(iv) That the nature of each item in the evidence has been itself misunderstood and misrepresented, and nowhere more captiously than in the passage which stands in the *Electra* of Euripides, *vv.* 520 sqq. Since that passage may be taken as formulating almost exactly the notions commonly held—though demonstrably wrong—concerning the words of Aeschylus, we can do no better than quote it with the context and examine it in detail.

The old man who had saved Orestes goes aside to visit the tomb of Agamemnon on his way to the cottage of Electra, and finds there 'locks of tawny hair shorn' from someone's head. He says (*v.* 516)

> κἀθαύμασ', ὦ παῖ, τίς ποτ' ἀνθρώπων ἔτλη
> πρὸς τύμβον ἐλθεῖν· οὐ γὰρ Ἀργείων γέ τις.
> ἀλλ' ἦλθ' ἴσως που σὸς κασίγνητος λάθρᾳ,

μολὼν δ' ἐθαύμασ' ἄθλιον τύμβον πατρός.
σκέψαι δὲ χαίτην προστιθεῖσα σῇ κόμῃ,
εἰ χρῶμα ταὐτὸν κουρίμης ἔσται τριχός·
φιλεῖ γάρ, αἷμα ταὐτὸν οἷς ἂν ᾖ πατρός,
τὰ πόλλ' ὅμοια σώματος πεφυκέναι.

To this Electra rejoins

οὐκ ἄξι' ἀνδρός, ὦ γέρον, σοφοῦ λέγεις,
εἰ κρυπτὸν εἰς γῆν τήνδ' ἂν Αἰγίσθου φόβῳ
δοκεῖς ἀδελφὸν τὸν ἐμὸν εὐθαρσῆ μολεῖν·
ἔπειτα χαίτης πῶς συνοίσεται πλόκος,
ὁ μὲν παλαίστραις ἀνδρὸς εὐγενοῦς τραφείς,
ὁ δὲ κτενισμοῖς θῆλυς; ἀλλ' ἀμήχανον.
πολλοῖς δ' ἂν εὕροις βοστρύχους ὁμοπτέρους
καὶ μὴ γεγῶσιν αἵματος ταὐτοῦ, γέρον.

Now, setting aside for the moment the question of the genuineness of this passage, we may remark that part at least of the criticism is frivolous. The likeness or unlikeness of hair, as understood by those who would use it as a test of relationship, is not determined simply by colour (as the old man suggests) nor by such habits of life as those mentioned by Electra. The examination goes much deeper than colour, curl and wave and texture being of quite as much account. Neither can the word of Aeschylus—*ὁμόπτερος*—be so restricted. The point concerning the palaestra is mere carping. The Dorian Orestes of heroic times would of course wear long hair, which he would comb with as much care as his sister (who, by the way, is deliberately maintaining the squalid appearance of a peasant woman). It requires no sagacity to argue that hair may be like without relationship; but that is no reason why likeness of hair should not be used as a corroborative argument where relationship is otherwise probable.

To continue with Euripides

(532) ΠΡΕΣ. σὺ δ' εἰς ἴχνος βᾶσ' ἀρβύλης σκέψαι βάσιν,
εἰ σύμμετρος σῷ ποδὶ γενήσεται, τέκνον.
ΗΛ. πῶς δ' ἂν γένοιτ' ἂν ἐν κραταιλέῳ πέδῳ
γαίας ποδῶν ἔκμακτρον; εἰ δ' ἔστιν τόδε,
δυοῖν ἀδελφοῖν ποὺς ἂν οὐ γένοιτ' ἴσος
ἀνδρός τε καὶ γυναικός, ἀλλ' ἄρσην κρατεῖ.

To this it must be objected that Aeschylus nowhere speaks of Electra putting her foot 'into' the mark of an *ἀρβύλη* in the expectation of finding it, 'of the same size[1]'. With him there are simply *στίβοι*, 'traces' of feet, one set being 'like' Electra's (*ἐμφερεῖς*). It is not the size of the footprint that agrees, but only (*v.* 208) *πτέρναι τενόντων θ' ὑπογραφαὶ μετρούμεναι* that *εἰς ταὐτὸ συμβαίνουσι τοῖς ἐμοῖς στίβοις*. I make no doubt that Aeschylus not only distinctly avoids any such comparison as that ridiculed in Euripides, but actually adopts precisely the criterion employed by the early 'trackers.' It was not the size, nor yet the full *περιγραφή* (*v.* 206) of the foot, but the precise curves of contour of heel and tendon, which coincided in proportions. The introduction of the *ἀρβύλη* in the Euripidean passage is malicious[2], and the quibble about the hard ground exposes itself, inasmuch as an impression, however light, upon the dust is sufficient; indeed the lighter impress might be nearer the truth for the purpose, since a heavier tread would obliterate or confound the nice particulars necessary for the judgment.

The Euripidean text proceeds

(538) ΠΡ. †*εἰ δ' ἔστιν εἰ καὶ γῆν κασίγνητος μολών*[3],
κερκίδος ὅτῳ γνοίης ἂν ἐξύφασμα σῆς,
ἐν ᾧ ποτ' αὐτὸν ἐξέκλεψα μὴ θανεῖν;
ΗΛ. *οὐκ οἶσθ', Ὀρέστης ἡνίκ' ἐκπίπτει χθονός,*
νέαν μ' ἔτ' οὖσαν; εἰ δὲ κἄκρεκον πέπλους,
πῶς ἂν τότ' ὢν παῖς ταὐτὰ[4] *νῦν ἔχοι φάρη,*
εἰ μὴ ξυναύξοινθ' οἱ πέπλοι τῷ σώματι;

[1] This point is elaborated by Dr Verrall in his Introduction to the *Choephori* (pp. liii sqq.). I think it just to myself and perhaps (through the coincidence) corroborative of the view itself, to say that the same answer to the Euripidean criticism had been given to my Greek class in 1887. I cannot, however, follow Dr Verrall in assuming some special physical quality of the Pelopidae. It seems to me that, if Aeschylus had thought of such a thing, he would have made Electra mention it with some emphasis.

[2] It has been pointed out already (§ 13) that Orestes, though travelling and armed, might be barefoot. See the vase-painting, Baumeister *Denkmäler* p. 1939.

[3] The text is corrupt. Perhaps *τί δ'; ἔστιν, εἰ κάρτ' ἦν κασίγνητος μολών, κερκίδος κ.τ.λ.*

[4] This text (of Barnes) appears to involve a grammatical bull. The MSS evidence is mostly for *παῖς νῦν ταῦτ' ἂν ἔχοι*. I should suggest *πῶς ἂν τότ' ὢν παῖς ταῦθ' ἃ νῦν ἔχοι φάρη;*

We may pass over the foolish quibble about the age of Electra with the remark that she is regularly represented as considerably older than her brother. According to the Sophoclean account she delivered him from death at the time of Agamemnon's murder. When he was ten or eleven[1] she was certainly capable of executing such common feminine ἔργα. For the rest we need not go out of our way to hint that Electra might even have *sent* a piece of her work to him. Rather it may be enough to point out, with the scholiast, that Aeschylus says nothing whatever about the ὕφασμα being worn as a garment by Orestes. It may be simply an ornamental 'sampler.' To bring with him such a piece of Electra's own handiwork is surely as convincing as the bringing of Agamemnon's ring in the *Electra* of Sophocles. Indeed, it was, of the two, the less likely σημεῖον for an impostor to possess or think of.

If then we make it our concern to understand correctly, first the mental state of Electra, and second the words of Aeschylus; if we realise that hair and footprints did actually form criteria in such matters at some period of Greek antiquity, that such a recognition was therefore held to be at least possible, that it formed a constant part of the legend as familiar to the people, that the dramatic action and the appearance of the actors contributed to prepare the audience for accepting it, and that the Aeschylean theatre was still somewhat naive; it can hardly occur to any unbiassed critic to wonder at Aeschylus as if he were guilty of an unaccountable outrage on common sense.

What, however, is to be said of the passage in the *Electra* of Euripides? It is a most unlikely surmise that Euripides had himself seen the piece so performed as to involve the absurdities which he ridicules—the deep impression of a foot despite the hard ground, Electra placing her own foot in the mark and finding it to be of the same size, Orestes pretending to wear a garment which had been worked for him in his childhood. It is not as if the *Choephori* belonged to a century or more earlier, and as if the traditions of how it should be acted were all lost

[1] This would be his age at the date of Agamemnon's return, since in Eur. *Or.* 377 and *Iph. Aul.* 622, he was a babe in arms when his father was on the way to Troy. The daughters were much older and one at least was marriageable.

and new ones substituted containing such extraordinary blunders. The play had been produced under Aeschylus' own direction in 458 B.C., and, if the piece was acted so that Euripides saw it between that date and the production of his own drama, there can have been no such interval of desuetude that the new manager, actors and audience were all ignorant of the tradition as well as of common reason.

If then Euripides had seen the play performed and yet wrote the obnoxious passage, he stands convicted of something worse than malice. If he had not seen it performed, but had merely read it, he stands convicted both of malignancy and also of a lack of intelligence which is very unlike him, whether as a nimble thinker or as a practical playwright.

It might perhaps be suggested that the passage is not aimed at the *Choephori* in particular, but at the current legend, and at an ἀναγνωρισμός contained therein and conventionally repeated by dramatists and others. Euripides in his vexation may have wished to put an end to the vogue of what he considered to be so irritatingly improbable. It is extremely difficult, however, to hold this opinion in view of the facts (1) that exactly the same items of the recognition are given in exactly the same order, (2) that the very words distinctly re-echo Aeschylus (σκέψαι... προστιθεῖσα, ὁμοπτέρους, (ἐξ)ύφασμα). The common consent with which an allusion to the *Choephori* has been at once assumed by readers of the two plays is perhaps sufficient evidence in itself.

That the allusion is worse than carping, besides being in execrable taste in the circumstances, and that it is either simply malignant or (to force a more generous interpretation upon it) intended to be comic, is obvious from the conspicuous over-straining. The 'hard ground,' for example, is so purely gratuitous as alone to expose the writer.

The criticism in the *Electra* spurious.

That writer, I am convinced, was not Euripides. In this view I find myself countenanced by an essay of A. Mau[1], who argues that *vv.* 518—544 in the Euripidean text are (like so many in other parts of that much acted, much read and much wronged popular dramatist), an interpolation. Mau, it is true,

[1] In *Comment. Philolog. in honorem Theod. Mommseni.* For the knowledge of this article I am indebted to Prof. Keene's *Electra* of Euripides.

through omitting a few verses too many, is obliged to suppose that a line is lost after *v.* 546. For this there is no necessity. The genuine text of Euripides ran, I should say, thus:

518 *sq.* ἀλλ' ἦλθ' ἴσως που σὸς κασίγνητος λάθρᾳ,
μολὼν δ' ἐθαύμασ' ἄθλιον τύμβον πατρός.
524 ΗΛ. οὐκ ἄξι' ἀνδρός, ὦ γέρον, σοφοῦ λέγεις,
545 *sqq.* ἀλλ' ἤ τις αὐτοῦ τάφον ἐποικτίρας ξένος
ἐκείρατ', ἢ 'κ τῆσδ' ἐν σκότῳ λαθὼν χθονός.
ΠΡ. οἱ δὲ ξένοι ποῦ; κ.τ.λ.

The remainder is the offensive matter, which was either (*a*) introduced in a later generation when Euripides was the vogue and Aeschylus out of date, or (*b*) inserted at that period when, in the dearth of original creation, the earlier plays were acted over and over again in competition with each other, and those who presented the one author were probably not above 'putting a spoke in the wheel' of the other; or, yet again (*c*) a piece of literary banter[1] or serio-comic criticism put in the form of verse, but not deliberately meant to be foisted upon the play as coming from the hand of Euripides. It smacks of the age of Zoilus and of that fourth century which was so rich in literary προβλήματα and in 'taking objections' of a kind almost astounding for their puerility.

Mau's arguments appear to me conclusive. Apart from the total misunderstanding of Aeschylus (in regard to the lock, the footprints and the woven fabric); apart from the flagrant uselessness of the whole discussion in the context; apart also from the insolent flouting of a fellow dramatist, or rather master in the craft; commentators have not failed to observe that, whereas in *vv.* 525 sq. Electra declares it impossible that her 'brave brother' will consent to come home by stealth for fear of Aegisthus, that is precisely what Orestes has done, and without discredit to himself[2]. The interpolator, endeavouring to impart one touch more of characterisation to Electra, has

[1] That such verses were occasionally made is known from the Scholiast on *Or.* 554 (ἄνευ δὲ πατρὸς τέκνον οὐκ εἴη ποτ' ἄν). He tells us that a line went ἄνευ δὲ μητρὸς πῶς, κάθαρμ' Εὐριπίδη;

[2] Cf. Jebb, Introd. to Soph. *El.* p. xlviii: 'Euripides himself seems to make a slip here.'

travelled beyond the warrant of his author. Still more serious is the fact that the old man speaks as if Electra were at the tomb, when she is in reality nowhere near it, but at her cottage. He certainly did not commit the sacrilege of bringing the tress away, still less attempt to bring the footprints. Yet nothing is said which can be construed to mean 'go to the tomb and' do this and that. After the mention of the lock, to which some sort of sceptical answer might conceivably be made by Electra, the introduction of the suggestion as to (possibly existing) footprints is manifestly forced and artificial, and that of a (possibly existing) *ὔφασμα* is even more so. Mau has omitted to remark further that in *v.* 529, Electra contrasts her own hair, as *κτενισμοῖς θῆλυς*, with the hair of a man like Orestes. Yet as a fact Euripides has dwelt at length upon her squalid peasant life, her *ξηρὸν δέμας* (239) and *κρᾶτα πλόκαμόν τ' ἐσκυθισμένον ξυρῷ* (241). The interpolator forgot this also.

§ 23. *The length of the kommos.*

The length of the *kommos.*

The *κομμός* carried on between Orestes, Electra and the Chorus (*vv.* 305—476) appears to most readers, on a first perusal, to be disproportionate in length, if not a somewhat tedious suspension of the action. This is a natural enough impression for one who looks at ancient drama with modern preconceptions. A proper appreciation of the *kommos* involves an adjustment of our point of view in certain respects.

(i) We must realise that the drama of Aeschylus, even at this period, is still largely lyric; and though the part of the Chorus is gradually receding with the development of the dramatic art, 'dancing' and *μελοποιία* are still prominent elements in a Greek play. We are too much accustomed to look at the dialogue as the real body of the drama and at the choruses as mere interludes; but the audience of Aeschylus would not regard our long *kommos* or the long choruses of the *Agamemnon* in this light. A large proportion of music and *ὄρχησις* was actually demanded. A tragedy had much of the character of both oratorio and grand opera. Not that these choric elements are introduced irrelevantly; for in Aeschylus the lyrical passages are integral portions of the piece, and though

they are often meanwhile utilised to bridge over the necessary intervals between 'acts,' or to lend variety to the action, they never lose their organic connection with that action itself. Apart, however, from this important artistic fact, we have to remember that, as we now read the words without the accompaniment of the acting, the 'dancing' or the music, the long lyric passage is emptied of a chief attraction which it would possess in the theatre for those who could appreciate fine rhythmic gesture and the best of Greek music. It should be noted also that the *Oresteia* was a trilogy, and that, in view of the large amount of ῥῆσις to come at the close of this play and in the *Eumenides*, Aeschylus may well have decided to introduce a somewhat larger quantity of lyrics as nearly as possible in the middle of the whole performance.

(ii) We cannot treat the *kommos* as a suspension in the development of the action because it consists mainly of lyrics. If the thoughts, feelings, provocations and prayers which are expressed in the passage had been expressed otherwise, such as in a dialogue between Orestes and Electra, in a ῥῆσις, or in a 'forensic dispute' between Electra and Clytaemnestra, we should have been under no misapprehension as to their bearing upon the deed to which everything is tending. The manner in which Aeschylus works up the justification of the deed[1], the resolution of Orestes and the sympathy of the audience, is peculiar to himself, and the *kommos* is part of the means adopted.

(iii) To understand this ὕμνος (*v.* 473) we must project ourselves into the age of spells and incantations. The lyric appeals actually claim to be such a spell[2], like the δέσμιος ὕμνος of the *Eumenides*. Its length is an element in its power,

[1] Shelley in his preface to the *Cenci* considers 'the restless and anatomising casuistry with which men seek the justification of Beatrice, yet feel that she has done what needs justification,' to be highly dramatic. Cf. Eur. *I. T.* 559 ὡς εὖ κακὸν δίκαιον εἰσεπράξατο.

[2] This appears to have been Conington's view (Introd. p. xvii.): 'It is not merely an impassioned lyric, awakening successively the various tones of human feeling, but, as we are repeatedly reminded, an actual agent, conducting the inquisition for blood, assembling its succours underground, and bringing on the destined hour, which, long fixed, has been awaiting its summons.'

if we may judge from passages such as Ovid, *Amor.* I. 8. 18, *et solidam* longo *carmine findit humum.*

§ 24. *The duping of Clytaemnestra.*

The duping of Clytaemnestra.

Personally I should have been unconscious of any difficulty in regard to Clytaemnestra's reception of the alleged messengers. There is nothing in Aeschylus (as there is in Euripides) to indicate that she and Aegisthus were in a constant state of apprehension concerning the return of Orestes. They are not, therefore, prepared to view with suspicion anyone who chances to arrive. It is true that Clytaemnestra last night had a dream which might easily have been interpreted as Orestes himself interprets it; but there is no sign whatever that Clytaemnestra suspects its purport, until it flashes upon her at *v.* 927 (οἷ 'γώ, τεκοῦσα τόνδ' ὄφιν ἐθρεψάμην). As so often happens, *we* know the meaning of the warning from the events, and then wonder how Clytaemnestra could be so lacking in sagacity. The dream-readers of *vv.* 37 sqq. offer no special interpretation. To them the vision simply implies the anger of the injured dead, and this Clytaemnestra has expected or hoped to appease by the offering of the χοαί.

Before approaching the house Orestes has completely disguised himself as a merchant, and, when he and Pylades knock at the doors, they, their porters, their baggage and their speech are all strictly adapted to the imposture. Their apparent indifference is admirably assumed. After knocking, Orestes affects the impatience of a man who has other concerns of his own; he does not ask for hospitality, but only to get his message delivered. There was absolutely nothing here to arouse the suspicion of Clytaemnestra. Moreover, one of her chief characteristics in Aeschylus is regal pride. She knows what is demanded of great ladies. If she occasionally plays the hypocrite for her own purposes, it is done in the grand style. She would not consider twice the question of shewing the customary hospitalities to these visitors. More than once she insists on 'what is becoming to a house like ours,' and for such a house there was but one possible behaviour.

So far the wisest woman might have been deceived. But

what is their business? On their way to Argos they have been urgently requested by a certain Strophius, whom they accidentally met in Phocis, to convey to 'the parents' of Orestes the news that he is dead, and to ask for instructions as to what is to be done with his ashes. To judge of the plausibility of such a story by ordinary modern standards is, of course, disastrous. Princes or nobles do not in these days send tidings of such moment through the medium of chance travellers. Yet in early Greek times, if a company of Phocian merchants of position was making its way direct to Argos, and if that company fell in with a distinguished Phocian who had a message to send to the same place, there would be nothing more natural than for the message to be entrusted to them, inasmuch as reliance could be placed in the honour of such persons when once engaged, and at the same time the news would reach its destination more safely and perhaps no less quickly than if sent by special messenger. There are still many parts of the world where letters and messages are carried long distances by the courtesy of entire strangers. It must be recollected also that the message is not treated as one of special urgency. The ashes are inurned and await instructions. Orestes has been in exile for seven or eight years; Strophius has no reason to suppose that immediate information is necessary to Clytaemnestra; he is himself apparently on no very kindly terms with her; and therefore the apparently casual way in which the tidings are sent is quite in keeping with the situation. Add that the manner in which Orestes delivers his message is artistic in the extreme. Personally he has no interest in the matter, and does not know 'whether he is addressing the persons concerned' or not. After Clytaemnestra's hypocritical outburst he excuses himself for bringing such news to persons so hospitable; but he does not see that he had any alternative.

The natural result, as I maintain, is that Clytaemnestra entertains no suspicion whatever of her guests. When she speaks of consulting Aegisthus, it is implied that an answer is to be returned, that the face of circumstances has altered, and that the situation newly created may call for steps requiring his presence and advice. She has performed the lady's part in

admitting the guests, and she has heard the bare news that Orestes is dead; but inasmuch as there is 'a master of the house' and, according to the rigid rule of Greek etiquette, a man is the proper person to talk to men ('it is more seemly'), the details and guarantees must be given to him.

It is true that, according to the nurse, Aegisthus is bidden to bring his body-guard (*v.* 765). The notion that Clytaemnestra is suspicious after all is probably based upon this instruction. It does not appear that she necessarily laid a meaning stress upon this injunction, but why add it at all? Not, I believe, because of any misgiving as to a plot, but because a body of strangers has arrived on formal business and Aegisthus is therefore to come in impressive state to meet them. If the visitors happen to know something of the position of affairs at Argos, they will see for themselves that Clytaemnestra is not alone in the world. On this point she seems to be particularly sensitive (*v.* 713).

§ 25. *The nurse as messenger.*

The nurse as messenger.

That an aged nurse should be sent to fetch Aegisthus is a contravention of the probabilities. To some extent allowance has to be made for the domestic conditions of the Greek house, even if that house be a so-called 'palace[1].' Clytaemnestra has retired to the γυναικωνῖτις, and is to be conceived as turning to her women and giving the order to summon Aegisthus (in some such words as καλείτω τις Αἴγισθον). There is nothing to shew that she actually selected the nurse; but a younger woman would not usually be sent abroad. It might, of course, have been expected that the errand would be performed by a man.

Here again we meet with an indication that the Aeschylean audience was not over-critical[2]. Perhaps also, among the *vestigia ruris* remaining in the drama, characters similar to

[1] It is a pity that this rendering of δώματα is so much in vogue, since it conveys altogether false associations.

[2] Mr Haigh (in his *Tragic Drama of the Greeks*, p. 118) remarks that 'the deception practised by the nurse upon Aegisthus is the earliest example in (extant) Greek tragedy of anything resembling a modern plot.'

the nurse may have been welcomed as favourites even in junctures to which they were not best suited. In any case it is an error to say that no other character would have served the purpose, inasmuch as no other could have been worked upon to corrupt the message. If the female slaves are thus unfriendly to Aegisthus, it would have been easy to invent a man-servant similarly disposed. If Aeschylus chose to introduce a nurse, instead of a loyal παιδαγωγός or his like, he probably had warrant for such a course both in precedent and in the *naïveté* of his audience. He plainly desired to introduce at this point just what would be most effective in lightening and varying the piece while enhancing the pathos. The device may be somewhat too transparent, but the character herself is unsurpassable.

II. THE TEXT.

Paucity of MSS.

The text of the *Choephori* is ultimately based on a single manuscript, the famous Medicean, and the indications afforded by its scholia. Of this fact no scholar entertains a doubt. The paper MS at Wolfenbüttel (*Guelferbytanus*, called G by Hermann, denoted in Wecklein by b), belonging to the 15th century, is a manifest copy of the Medicean, at least throughout the *Oresteia*[1]. It exhibits the same large lacunae in the *Agamemnon*, and all its readings are either those of the Medicean or else such as are obviously nothing but simple miscopyings of that text. This MS was collated by Hermann, who gives its variations from its original. In the circumstances, however, they are seldom worth quoting, although to some extent they might be made instructive as illustrating the amount of corruption which may occur in the course of a single transcription.

The *Choephori* not a popular play.

The *Choephori* was not one of the popular plays of antiquity nor of the later Byzantine times. Though, as part of the *Oresteia*, it was included among the seven which had been somehow selected by about the 5th century[2], and which were known at Byzantium as τὰ πραττόμενα, it not only did not enjoy the vogue of the still more select three—the *Prometheus*, *Septem* and *Persae*, which were best adapted for school use—but was manifestly less read than the other parts of the Orestean trilogy. The *Agamemnon* is to be found, either wholly or in part, in six MSS of some repute. The *Eumenides*, which appealed more strongly to popular taste through its unusual

[1] The *Oresteia* and *Supplices* are by a later hand than the rest. On the readings of G in the *Supplices* see my Introduction to that play, pp. xxvii sq.

[2] Dindorf (Pref. to Schol. Aesch. p. v).

amount of interesting incident and its scenic variety, appears in seven. It supplies favourite subjects for vase-paintings (which are distinctly traceable to this drama). Its scholia are more full, and often date from a time when the play was still acted, giving, as they do, practical remarks upon the staging. This is also one of the only two plays by tragedians in which stage-directions (*παρεπιγραφαί*) are to be found along with the text (see *Eum.* 117—129 and Eur. *Cycl.* 486).

The case would seem to be that, while the *Prometheus*, *Septem* and *Persae* were widely read by both scholars and schoolboys, the *Oresteia* and *Supplices* were read by scholars only, and of these the *Choephori* and *Supplices* least. Hence the comparative neglect of the two latter by copying-houses, and also their peculiar condition of text and scanty equipment of scholia. This lack of popularity might conceivably tell both for and against the soundness of the text. On the one side there was less risk of interpolation and other interferences of ancient and mediaeval editing; on the other the danger of some irreparable catastrophe, in consequence of an archetype having in places become indecipherable through fading and erosion, or having actually lost whole leaves or parts of leaves, was likely to be increased, inasmuch as copies would be few and reproduced only at long intervals. On the whole the probabilities seem to be that, where the text was clearly legible, it would remain more genuinely Aeschylean, but that illegible and lost passages would be more numerous than in the plays which were continually copied and re-copied.

The Medicean. The several hands.

The Codex Mediceus (or Laurentianus) in the Laurentian Library (xxxii. 9) at Florence is described by E. Rostagno, the keeper of the MSS, in his Introduction to the admirable facsimile of *L' Eschilo Laurenziano* issued in 1896. The text and scholia had been previously collated with the greatest pains by Vitelli and his results published in Wecklein's *Aeschyli Fabulae* of 1885.

The MS is of parchment and contains seven plays of Sophocles, seven plays of Aeschylus and the *Argonautica* of Apollonius Rhodius, together with their scholia. Through the loss of eight leaves in one place and six in another the lines

of the *Agamemnon* 323—1051 and 1159—1673 (the end) are absent. The latter loss involved also that of the argument and the opening lines of the *Choephori*, which followed on the same leaf with the close of the *Agamemnon*.

Rostagno, after a minutely detailed examination, discriminates between three hands in the original text of the whole MS. He assigns Sophocles to the first, to the second Aeschylus *Persae* 1—707 and Apollonius (with sundry exceptions, which are supplied by a fourth hand, called m below), while the rest of Aeschylus is attributed to the third. In the Weckleln-Vitelli edition the first and second hands are identified. Rostagno, however, offers cogent reasons for distinguishing them (Introd. col. 12). So far as Aeschylus alone is concerned the question is of no practical bearing. We have, it is admitted, two distinct hands to reckon with, and Rostagno 'from long and repeated comparison' with other MSS of known age, maintains that the one (which wrote *Persae* 1—707) may be referred to the second half of the 10th century, and the other (to which we owe the *Choephori*) to the 11th century[1]. On this point of date there is little variety of opinion among competent scholars.

In a work dealing only with the *Choephori* we may, without prejudice to the question of the proper denomination of the several hands of the MS as a whole, retain the usual M for the hand which wrote our text.

Another hand (m) wrote (in uncial characters) the scholia in the margin and also interlinear glosses. It supplies the arguments to the *Septem*, *Agamemnon* and *Eumenides*, and also the life of Aeschylus. (The ὑποθέσεις to the *Persae* and the *Prometheus* are by the hand which wrote their text. There is no ὑπόθεσις to the *Supplices*.) Some have thought m to be the same as M, but the most accomplished experts declare that view untenable. M writes with a certain lack of care, and makes errors of both omission and commission, while m is a διορθωτής, who restores omitted words or verses, writes (besides the uncial scholia) occasional minuscule notes on the text, giving variants or suggesting corrections, and removes small errors made in the text itself by M, e.g. in accents and

[1] He adds judicially 'sebbene io non ignori quanto indistinti siano tali limiti.'

breathings. He also places queries ($\zeta\tau = \zeta\acute{\eta}\tau\epsilon\iota$) in the margin opposite doubtful passages.

In the *Choephori* the revising work of m in supplying omissions is to be seen in e.g.

625 *ἐπ' ἀνδρὶ τευχεσφόρῳ* (in marg.), omitted by M through the next line also beginning with *ἐπ' ἀνδρὶ*.

708—710 (in marg.), omitted by M through the homœoteleuton *τὰ πρόσφορα*.

1018 *μόχθο/σ δ' ὁ μὲν αὐτίχ' ὅδ' ἦξε*, M having left the line unfinished. The misreading (for *ὁ δ' ἥξει*) of m himself indicates that the archetype was hard to decipher.

1024 *ἕως δέ τ'* (supplied in an empty space at the beginning of the line). Here again M could probably make nothing of his copy.

Notes to the text by m (not always judicious) appear in e.g.

86 *τύφω. οἶμαι τύμβῳ.*

144 *ἀντικατθανεῖν. γρ. ἀντικατακτανεῖν.*

310 *μέγαυτι. οἶμαι μέγ' ἀϋτεῖ.*

408 *πετιστραποιταν ὦ Ζεῦ. οἶμαι πᾶι τίσ τράποιτ' ἄν· ὦ Ζεῦ.*

588 *πεδάμαροι. οἶμαι πέδουροι, ἵν' ᾖ τὸ σημαινόμενον μετέωροι.*

The query ($\zeta\tau$) stands against e.g. 351 (*διαποντιουτας*), 530 (*οὐχαρην*), 542 (*οὐφεῖς κ.τ.λ.*) &c. A number of these queries, however, seem to have come from M himself, who appears to have been dubious as to his own reading.

There can be no doubt that m not only corrected by checking from the original of M, but also had another (and perhaps more than one other) copy before him, from which he took the scholia, and perhaps also some of the notes and corrections. We cannot pretend to decide how much that proceeds from m is his own. It often looks as if he is simply managing to read what M had failed to make out.

That m did not compose, but only entered, the scholia of the Medicean is revealed by the fact that they are often corrupt to the knowledge of m himself, who marks lacunae in them or offers a correcting *οἶμαι* upon them. We may add that his

scholia, where he writes more than one, often contradict each other, or are unmistakably comments on two different readings.

Besides the διορθωτής m there are marks of sundry later hands, two being of the 14th century, which have touched up the letters of the text, made occasional corrections, and particularly assigned names of speakers. Three *manus recentiores* have been distinguished (m^1, m^2, m^3). Mostly their work is concerned with the three plays which were the familiar reading of the Byzantine schools, but occasionally one or other has turned his attention to the *Choephori*. Thus Rostagno attributes to m^2 the corrections μοῖρε^{αι} (305), and ὅσιαι (377) for ὁσί* of M. We may perhaps be content to use the symbol m^1 to represent such work in our play.

History of the manuscript.

The history of the Medicean codex is discussed by Rostagno, who considers that the Sophocles originally formed a volume in itself, which was attached (in the 14th century?) to another containing Aeschylus and Apollonius Rhodius. There is extant a letter of the monk Ambrogio Traversari written at Florence in May 1424 to Niccolò de' Niccoli, for whom he had last night examined *volumen illud eximium ad te ex Byzantio delatum*. The contents (as to authors, works and scholia), the size of the page and the number of the leaves all agree (making allowance for the cursory examination) with those of our Medicean codex. The monk reports that it contained *six* plays of 'Aeschines' (a *lapsus calami*). His mistake in counting was due to the loss (which had already occurred) of the six leaves ending the *Agamemnon* and beginning the *Choephori*, whereby the two plays appeared as one. The Aldine *editio princeps* (1518) and that of Turnebus (1552) actually so print them. Traversari remarks that Aurispa did well to get the volume for Niccolò. Now Giovanni Aurispa had just visited Constantinople, which he left in Nov. 1423, and it is tolerably evident that he secured the codex on that occasion.

Its subsequent history until it appears in the catalogue of the Medicean Library in 1589 is uncertain. Guelferbytanus had been mainly taken from it in the 15th century, and in Feb. 1518 that copy alone supplies the Aldine text in the *Oresteia*

and *Supplices*. There seems to be little doubt also that Robortello, in preparing his text of 1552, had in his hands the Medicean (*librum pervetustum*), sent to him at Venice by Mariano Savello from Padua. Vettori (Victorius) also plainly alludes to the same MS as in his possession for the preparation of his text published by Stephanus in 1557.

M and its archetype.

M, then, copies from a certain original, which it occasionally, perhaps not unfrequently, misrepresents. m checks by that original and also by other authority, from which it takes the uncial scholia and glosses. It also annotates and suggests. m^1 makes slight contributions at a later date.

Of the archetype of M we can hardly suppose but that it was in minuscules. The copyist, probably employed in a Byzantine publishing house, faithful so far as his lights went, but not learned (as his work shews), would hardly be set to transliterate as well as copy. Moreover there are errors in his text which find no other explanation than in the assumption that he misread minuscule letters. Such are *Cho.* 935 καρύδικος for βαρύδικος, 374 μαράγμης for μαράγνης, *Eum.* 246 νεκρόν for νεβρόν. In uncials K is unlike enough to B. If such a scribe as M had been required to reduce uncials to minuscules we might have looked for more errors traceable directly to uncial shapes.

Errors from μεταχαρακτηρισμός not likely.

In any case it is quite clear, both from the text of M and from the scholia, that the archetype was already corrupt with an accumulation of the various forms of error which textual critics are accustomed to enumerate. Supposed mistakes arising from μεταχαρακτηρισμός into the Ionic alphabet perhaps scarcely exist. Wilamowitz-Moellendorff argues that Aeschylus did not write in the old Attic alphabet (Eur. *Herakl.* I. pp. 125 sq.). Blass, who considers the attitude of Wilamowitz-Moellendorff oversceptical, is ready to concede that such transliteration did not occur with Sophocles and Euripides. According to Meisterhans (*Gramm. Att. Insch.*[2] pp. 3 sq.) traces of the Ionic alphabet are found in Attic private inscriptions from 480 B.C. and in public inscriptions from 450 B.C. (i.e. the forms Γ, Λ, and the letters

H = ē, Ξ, Ψ, Ω are met with). This surely implies a large amount of previous use in current documents, and Aeschylus must at least have been well acquainted with the new alphabet. Indeed, it is difficult to believe that he did not himself employ it. This, of course, does not do away with the possibility of a confusion in the case of E = ε and also = unoriginal ει, and of O = ο and also = unoriginal ου, inasmuch as such ambiguity lasted till nearly the middle of the fourth century. Whether ΕΣ of Aeschylus is to be read ἐς or εἰς in a given place where the metre does not decide, can therefore never be determined. It is not conceivable, however, that any serious error in our MSS can be due to this cause.

Classification of textual errors.

Of errors of all categories existing in the text of the *Choephori* we may offer the following illustrations. Those corrections which are marked with an asterisk appear for the first time in this edition.

Shapes of letters.

(1) Errors from the shapes of (*a*) uncials.

These are not numerous in the *Oresteia*. The clearest cases in the *Choephori* are

564 Λέξαιτ' for Δέξαιτ'.
896 ωΚυ for ωΙCυ (i.e. ὦ σὺ).

We may, however, add

44 μιΛΛει for μιΑΛΛει (μ' ἰάλλει).
47 λυΓρον for λυΤρον.
64 ΔΙΑιματ for *ΑΙΔαιματ (ᾇ δ' αἵματ').
66 ΔιαΛΓης for ΑιαΝης.
73 ιΟυσαν for ιΘυσαν.
373 φωνει Οδυνασαι for φωνειC δύνασαι.
398 Τα for Γα.
423 ἰΛεμιστρίας for *ἰΑΛεμιστρίας (vulg. ἰηλ—).
472 Αιωμαν for Διωμαν (δι' ὠμὰν).

(*b*) minuscules.

334 ἀναστενάξει (ξ = ζ).
374 μαράγμης (μ = ν).
424 πολυπάλαγκτα = πολυπλάνητα (κ = η).

542 *επᾶσα* (= **ἀ παῖς ἂν*).
935 *καρύδικος* (*κ* = *β*).

Itacism.

(*2*) Errors of mispronunciation (Itacism).

These are exceedingly frequent, and appear in all the recognised cases (viz. *ι* = *ει* = *η*, *ε* = *αι*, *υ* = *οι* = *η*, *ο* = *ω*). Instructive instances are 472 *αιωμαναιρειν* (where *αιρειν* = *ἔριν*), and 171 *κείρετό νεῖν* (= *κείραιτό νιν*). Similar are 26 *διοιγμοῖσι* (= *δ' ἰυγμοῖσι*), 72 *χαιρομυσῆ* (= *χερ.*), 261 *δαναρίας* (= *δ' ἂν ἄρειας*), 301 *μὴ* (= **μοι*), 310 *μέγαυτι* (= *μέγ' ἀϋτεῖ*), 340 *θήη* (= *θείη*), 408 *πετισ..* (= *πᾷ τις..*), 508 *ἀμόμφητον δε τινατὸν* (= *ἀμεμφῆ τόνδ' ἐτείνατον*), 542 *οὐφεῖς* (= *οὔφις*), 616 *πειθήσασα δόροισι* (= *πιθήσασα δώροισι*), 630 *δὲ* (= **δ' ᾖ*), 647 *τείνει* (= *τίνει*), 779 *παραιτουμέν' ἐμοὶ* (= *παραιτουμένᾳ μοι*), 916 *ὀνειδῆσαι* (= *ὀνειδίσαι*) &c. Sometimes the original error leads to a further step in corruption e.g. 447 *χαίρουσα* (from *χαίουσα* = *χέουσα*), while in 895 *τόνδε δ' αἴδεσαι, τέκνον* became *τονδεδεδεσεταικνον* and thence, by omission of one *δε*, *τόνδε δήσεται τέκνον*.

Similar words.

(3) Errors of confusion of similar words.

These also are numerous, e.g. 35 *ἔλαχε* (= *ἔλακε*), 38 *ἔλαχον* (= *ἔλακον*), 47 *λυγρόν* (= *λύτρον*), 72 *καθαίροντες* (= **καταρρέοντες*), 73 *ἄτην* (= *μάτην*), 86 *δὲ χέουσα* (= **δ' ἔχουσα*), 132 *πεπραγμένοι* (= *πεπραμένοι*), 137 *μέτα* (= *μέγα*), 155 *ἄλγος* (= *ἄγος*), 179 *καὶ τὴν* (= *χαίτην*), 196 *εὖ* (= **ἓν*), 224 *μὲν νῦν* (= *μὲν οὖν*), 251 *ἐγώ* (= *λέγω*), 290 *κρατερὸς* (= *κρατῆρος*), 365 *τέθαψαι* (= *τεθάφθαι*), 403 *ἄτῃ* (= **αὐτῇ*), 405 *φθειμένων*, i.e. *φθιμένων*, (= **φθιομένων*), 416 *φανεῖσθαι* (= **φανίσαι*), 417 *πάντες* (= *φάντες*), 418 *ἄχθεα* (= *ἄχεα*), 437 *ἑλοίμαν* (= *ὀλοίμαν*), 450 *φρονῶν* (= *φρενῶν*), 480 *προσθεῖσαν* (= **πραθεῖσαν*), 496 *βλάβας* (= *λαβὰς*), 517 *μέσω* (= *μείω*), 549 *δὲ* (= *δὴ*), 577 *σὺν'* (sic = **ξύν'*), 583 *γὰρ* (= *γᾶ*), 612 *Σκύλλαν* (= **σκύλαξ*), 622 *δὲ* (= **δεῖ*), 626 *ἐπικότῳ* (= **ἐπισκότῳ*), 794 *τοῦτ'* (= *θοῖτ'* = **θεῖτ'*), 802 *κτάμενον* (= *κτίμενον*), 807 *ὄμμασι* (= **οἴγμασι*), 835 *ἄταν* (= **ἀγᾶν*), 874 *τελουμένου* (= **τέλους ἐμοῦ*), 938 *ἔλακε* (= *ἔλασε*), 945 *κρυπταδίου* (= **κρυφαδίου*), 966 *ἅπαν* (= **ἀρᾶν*), *ἐλατήριον* (= **λυτήριον*), 968 *θρεομένοις* (= **τ' ἐρομένοις*), 990 *ἐκ σοῦ* (= *ἐξ οὗ*), 1039 *μοι μενέλεως* (= **μὴ νηλεῶς*), 1052 *μη πρὸς* (= *μητρὸς*).

(4) Errors of misdivision (often complicated with further consequential corruptions), Misdivision.

e.g. 157 *σεβάσω* (= *σέβας ὦ*), 164 *ἀπό του* (= *γαπότους*), 166 *ἀνορχεῖται* (= *ἄν· ὀρχεῖται*), 229 *σκέψαι το μὴ* (= *σκέψαι τομῇ*), 278 *τὰς δὲ νωνόσσους* (= **τὰς γεννῷ νόσους*), 389 *φρεὸς θεῖον* (= **φρέν', ὃ θεῖον*), 399 *ἀλλ' ἄνομος* (= *ἀλλὰ νόμος*), 442 *δυσατίμους* (= *δύας ἀτίμους*), 508 *ἀμόμφητον δε τινατὸν* (= *ἀμεμφῆ τόνδ' ἐτείνατον*), 559 *ἐφερκίους* (= *ἐφ' ἑρκείους*), 564 *ἐπειδὴ* (= **ἐπεὶ δὴ*), 590 *κἀνεμοέντων* (= *κἀνεμόεντ' ἂν*), 642 *παρεκβάντες ἀθεμίστως* (= **παρεκβάντ' ἐᾷ θεμιστῶς*), 646 *αἱμάτων* (= **αἷμα, τῷ*), 711 *ἐπευθύνῳ* (= **ἐπ' εὐθύνῳ*), 730 *τοὺς ξένους* (= **τοῦ στέγους*), 734 *θέτο σκυθρωπὸν* (= *θετοσκυθρωπῶν*), 768 *τάχιστ' ἀγαθούση* (= *τάχιστα γαθούση*), 794 *δάπεδον* (= **δι' ἄπεδον*), 811 *ἄλλα φανεῖ* (= **ἀλφάνει*), 815 *πλοῦτον* (= *που τὸν*), 819 *μεθήσομεν* (= **ἔθ' ἥσομεν*), 941 *ἐπολολυξάτω* (= *ἐπολολύξατ' ὦ*), 967 *εὐπροσώπῳ κοίτᾳ* (= *εὐπροσωποκοῖται*), 1048 *ἀμμείνοιμ'* (= *ἂν μείναιμ'*).

(5) Errors of double letters for single and *vice versa*. Double and single letters.

46 *ἐκβάλλειν*, 185 *πλημυρίδος*, 220 *ταρρα*, 278 *νόσσους*, 363 *τείχεσσι*, 459 *ξυμβάλλει*, 493 *ὀνείδεσσιν*, 533 *κέκλαγεν*, 572 *ἐρεῖ* (= **ἔρρει*), 766 and 775 *ἄγγελε*, 776 *μέλλει*, *μέλλῃ*, 1010 *ξυμβάλεται*.

(6) Errors of (*a*) interpolation of the nasal. Nasals.

53 *ἀδάμαντον*, 360 *πιμπλάντων*, 361 *πεισίμβροτον*, 964 *ἀμφ' ἑστίας*, and frequently as final: 82 *παχνουμένην*, 137 *πόνοισιν*, 179 *ἔπεμψεν*, 760 *στείχων*, 959 *μέγαν*, 1008 *ἔδρασεν*, 827 *αὐδάν* (= **αὔδα*).

(*b*) omission of the nasal.

348 *τε κελεύθοις*, 947 *δὲ μάχᾳ*, 990 *ην ἔχη* (= *ἤνεγχ'*), and particularly as final: 28 *ἄλγεσι*, 93 *πέμπουσι*, 176 *ἦ*, 281 *ἐπαντέλλει*, 442 *κλύει* (= **κλύειν*), 611 *δή* (= *δ' ἦν*), 692 *ἦ*, 784 *σὺ* (= **σὺν*), 853 *φρένα* (= *φρέν' ἂν*), 1001 *νομίζω*.

(7) Errors of flexional ending, Flexional ending.

e.g. 123 *μεγίστη* (= *μέγιστε*), 136 *φεύγειν* (= *φεύγων*), 201 *δίκῃ* (= *δίκην*), 216 *ἐκπαγλουμένης* (= *-ην*), 364 *ἄλλων* (= *ἄλλῳ*), 422 *Κισσίαις* (= *-ας*), 445 *μυχοῦ* (= *μυχοῖ*), 554 *κτείναντας* (= *-τες*), 572 *βαλεῖν* (= **βαλών*), 628 *τίων* (= *τίειν*), 692 *ἔχων* (= **ἔχειν*),

961 δόμοις (= δόμοι), 1043 φῆμαι πονηραὶ (= φήμῃ πονηρᾷ), 1055 πληθύουσαι (= -σι).

Accent. (8) Errors of accent are very frequent and the sense is sometimes affected: e.g. 81 δεσπόταν (= δεσποτᾶν), 157 σεβάσω δέσποτα (= σέβας ὦ *δεσπότα). Without affecting the sense: 22 ἴαλτος, 54 ὠτῶν, 65 διαρρυδᾶν, 267 κηκίδι, 512 πύθεσθαι, 965 μῦσος, &c.

Anagrammatism. (9) Transposition of letters (*ἀναγραμματισμός*),

e.g. 23 συνκύπτωι (= σὺν κτύπῳ), 270 κἀξοθριάζων (= κἀξορθιάζων), 391 καρδίας (= κραδίας), 622 ἀκαίρως (= *ἀκρῶσαι).

Omissions. (10) Errors of omission of words or parts of words,

e.g. 37 κριταί <τε>, 42 τοιάνδε <δὲ>, 71 *<φοι>βαίνοντες, 124 <ἄρηξον>, 157 δεσπότα *<τὰ>ξ, 246 γένναν <εὖν>ιν, 293 δέχεσθαι <δ'> οὔτε, 301 πολίτας <τ'>, 367 < – ∪ – >, 448 <∪ – >, 460 καίνετ' ἐνδίκως <δίκας>, 469 *<οὐ> δώμασιν, 473 θεῶν <τῶν>, 596 *<ἄταις ἀ>άταισι, 700 πρὸς δυσσεβείας <δ'>, 792 ἔν *<οἱ> δρόμῳ, 793 μέτρον, *<τό> τις ἂν, 799 πεπραγμένων *<μένον>, 808 δ' <ἂν> ἐνδίκως, 830 e.g. *<θεῖνε>, 955 *<ἄν>αν, 956 κρατεῖ *τᾷ<δε>, 957 ὑπουργεῖν *<κακὰ> κακοῖς, 1004 πρόσθ<εν> ἐκ, 1005 αἰαῖ <αἰαῖ>.

Interpolation. (11) Errors of interpolation (from adscripts),

e.g. 163 *[βελη], 324 [ἡ] μαλερὰ, 416 πρὸς τὸ φανεῖσθαί [μοι] καλῶς, 584 δεινὰ [καὶ] δειμάτων ἄχη, 594 τλαμόνων [καὶ] κ.τ.λ., 784 ἔλακον <ὦ> [Ζεῦ], 811 *[χρῄζων], 812 *[λέγων].

Glosses. (12) Errors of glossing,

e.g. 318 ἰσοτίμοιρον (i.e. ἀντίμοιρον), 440 κτεῖναι (= θειναι κτισαι), 958 ἄξιον (= *ἴσον). Perhaps also 71 *<φοι>βαίνοντες glossed by καθαίροντες.

False adaptation. (13) Errors of grammatical adaptation to false context,

e.g. 79 πικρῶν φρενῶν (schol. πικρὸν), 785 ἐχθρῶν τῶν (= τὸν), 865 δισσοῖς μέλλει θείοις (for θεῖος), 955 ἐν χρόνοις θεῖσαν (= ἐν *χρόνους θεῖσαν), 1043 φῆμαι πονηραὶ (= φημηι πονηραι i.e. φήμῃ πονηρᾷ).

General confusion. (14) Errors of general confusion, often from illegibility of the archetype,

e.g. 278 *τὰς δὲ νωνόσσους* (= **τὰς γεννῷ νόσους*), 415 *ἐπαλκὲς θραρέαπέστασεν* (= **ἐπ' ἀλκαῖς ἀράρῃ θάρσε', ἀπέστασεν*), 438 *δὲ τωστοστείδης* (= *δέ γ', ὡς τόσ' εἰδῇς*), 542 *ἐπᾶσα σπαργανηπλείζετο* (= **ἃ παῖς ἂν, σπάργαν' ἠμφωπλίζετο*), 1057 *εἰσσ' ὁ* (= **ᾇσσ' οὗ*).

(15) Errors from compendia, Compendia.

e.g. 32 *γὰρ* (i.e. *γ'*, for **γε*), 976 *μὲν* (for **μοι* through *μ'*), 606 *κ' αἰθοῦσα* (for *καταίθουσα*).

Some of the mistakes of flexional endings may be due to this cause, and I suspect *φοίνισσ'* in *v.* 24 of being an error for *φοινι℮* i.e. *φοίνιος*.

Besides these well-known classes of mistakes, which can be exemplified with more or less fulness from almost all MSS, there are in the *Choephori* solitary examples of other accidents which befel in copying. Thus *v.* 123 is misplaced as 165, presumably through having been first omitted (in the archetype), then entered between the columns or at the top or bottom of the page, and so copied into the wrong place. In *v.* 769 *ὀρθούσῃ φρενί* appears in place of *ὀρθοῦται λόγος* because of the writer's eye catching the previous line ending with *τάχιστα γαθούσῃ φρενί*.

The copyist of the Medicean is scarcely to blame for certain imperfections which belong not to him individually but to the common practice of Greek scribes. For example the division between words was never carried out strictly and consistently at any period. The erroneous or imperfect distribution of the text between the speakers arose partly from mistakes in allotting them in the first instance in Alexandrine times, partly from the inconsistency with which the signs were added or withheld, and partly from the ease with which the mere *παράγραφος* might be overlooked. Punctuation was exceptional and unsystematic, whether in inscriptions or in texts[1]. Inconsistency of orthography, in the way of assimilation of neighbouring consonants (e.g. *ἐμ βροτοῖσι, ἐν βροτοῖσι*), in the use of *ν ἐφελκυστικόν*, in the Imperfections universal in MSS.

[1] In the present text new punctuation has been introduced at e.g. *vv.* 108, 318—321, 384, 516, 773 etc.

marking of elision, &c., dates from the times of old Attic inscriptions and occurs in the earliest extant documents.

The Scholia.

Next to the MS in critical importance come the scholia. Though so brief, these notes are a selection and abridgment of much variorum comment and paraphrase, in some cases dating as far back as the best period of Alexandrine criticism. The critical marks of Aristophanes and Aristarchus, the *ὑπομνήματα* of the *γραμματικοί*, the paraphrases, and the lexica of Didymus, Diogenianus and Hesychius, supplied material to early editors or possessors of a volume (*τόμος* or *σύνταξις*) of Aeschylus, and, if sufficiently learned, the editor or possessor might further append notes of his own. In our MS the scholia are simply copied by m from sources at his disposal, and we know nothing for certain of the date of a given comment. Sometimes its own text is corrupt; sometimes two (of which we cannot tell the relative age) contradict each other as to the meaning, and not seldom indicate different readings (of which we cannot be sure which is the older); sometimes a scholion is entered at the wrong place.

We may defer any fuller discussion of the sources and significance of the scholia to the Appendix, in which those of the *Choephori* are given in detail. It will suffice here to observe that they undoubtedly do in a considerable number of instances suggest a different reading from that of M. It is a common fallacy, however, to assume that, wherever such a variant is indicated, it is necessarily an older and better reading than ours. But this is an altogether illogical position to take up, and betrays a serious misconception as to the transmission of MS authority. Our MS is copied from an archetype probably considerably older than itself, which we may call A. The scholia also are gathered from older documents, which collectively we may call B. What reason have we for assuming that A is necessarily younger and less authentic than B? There is on the contrary great probability that B, representing a collection, will be based in its later portions upon a tradition more or less corrupted. It is well known that corruptions or various readings existed from very early times, and, of copies produced

The reading of the scholion not necessarily the better.

after the birth of such corruptions or variants, some would share in one series of errors and some in another. At times their errors would be the same; at times they would err in different ways; at times one would be sound and another unsound.

A careful examination of the Medicean scholia as compared with the text shews that they have misled editors in believing M to be wrong quite as often as they have assisted in correcting M where it actually is wrong. Admitting as a preliminary that the text of a scholion is itself sound, i.e. that it has been (at least in substance) faithfully transmitted since the day it was first written, there are two questions involved in its consideration. (1) Does the scholion really shew a different reading? (2) Is that reading necessarily the sounder one? The former question may be answered amiss; the latter is often begged.

For the *Choephori* each case will be dealt with as it occurs, but it may be well to illustrate here both the utility of the scholia for textual purposes, and also the caution required in estimating the value of their hints.

Examples of better readings indicated in Scholia.

First, we may take certain instances in which a different and better reading may be gathered from the comment, and it will perhaps be an economy of material to choose examples which appear to have been either overlooked or misapprehended.

160 sqq. Σκυθικά τ' ἐν
χεροῖν παλίντον' ἐν ἔργῳ βέλη
'πιπάλλων Ἄρης
σχέδιά τ' αὐτόκωπα νωμῶν βέλη.

On the last line a scholion (as printed by both Wecklein and Paley) runs *αὐτόκωπ(α): τὰ ἀφ' ἑαυτῶν ἔχοντα τὴν λαβὴν ξίφη· σχέδια δὲ ἐκ τοῦ σχεδὸν φονεύοντα καὶ οὐ πόρρωθεν, ὥσπερ τὰ βέλη.* Editors have felt (*a*) the peculiar awkwardness of the repetition of *βέλη*, and especially (*b*) where the usual antithesis of *βέλη* as weapons *thrown* to weapons held in the hand ought to be maintained, if anywhere. Hence some—who can, however, hardly have learned to appreciate the ways of scholiasts—read *ξίφη* 'from the scholion.' The proper punctuation I take to be *αὐτόκωπα· τὰ ἀφ' ἑαυτῶν ἔχοντα τὴν λαβήν, ξίφη* ('i.e. swords'). *σχέδια δὲ ἐκ τοῦ σχεδὸν φονεύοντα, καὶ οὐ*

πόρρωθεν ὥσπερ τὰ βέλη ('and not from a distance, as βέλη do'). It is thus clear from the first sentence that the writer did *not* read ξίφη, and from the second that he did not read βέλη. What he had was simply

σχέδιά τ' αὐτόκωπα νωμῶν

which, besides making the best sense, is more rhythmical as well as more idiomatic. βέλη is an ignorant adscript, which has found its way into the text from

σχέδιά τ' αὐτόκωπα νωμῶν. βέλη

[Heimsoeth brackets the first βέλη, leaving all this evidence unobserved.]

808 sqq. ξυλλάβοι δ' ἐνδίκως
παῖς ὁ Μαίας ἐπιφορώτατος
πρᾶξιν οὐρίαν θέλεν.
πολλὰ δ' ἄλλα φανεῖ χρηίζων
κρυπτά. ἄσκοπον δ' ἔπος λέγων
νύκτα πρό τ' ὀμμάτων σκότον φέρει.

Over and above other obvious objections, the passage is totally unmetrical. Before consulting the scholia I had come to the conclusion that both χρηίζων and λέγων were adscripts. It will be observed that, as written in M, each is at the end of a line (where adscripts are most to be feared), that it is easy for χρηίζων to have been a marginal gloss on θέλων (which is obscurely written and about which there was evidently some trouble), and that λέγων is precisely the sort of word which we find annotators appending in explanation of fancied constructions. If this is so, then the copyist of M (or some predecessor) wrote as if it were a homogeneous text what stood thus

(A) πρᾶξιν οὐρίαν θέλων. χρηίζων
πολλὰ δ' ἄλλα φανεῖ
κρυπτά· ἄσκοπον δ' ἔπος. λέγων
νύκτα κ.τ.λ.

This then would represent an older stage for M, though not yet the true text. The incorporation of the adscripts might

be peculiar to M; other corruptions might belong to a wider tradition. Provisionally we might restore

(B) *πρᾶξιν οὐρίαν θέλων.*
πολλὰ δ' ἀλφάνει
κρύφ'· ἄσκοπον δ' ἔπος
νύκτα κ.τ.λ.

Now I venture to think that the scholia render the reading (A) practically certain as a stage in the tradition, and that one note at least strongly supports the conjectured original (B).

One scholion in the right margin has *θέλων πολλὰ κρυπτὰ εὑρίσκει*. This ignores *χρηΐζων* in favour of the previous *θέλων*, and the tense and meaning of *εὑρίσκει* agree entirely with *ἀλφάνει*. Two other scholia are absolutely conclusive against *λέγων*. They are

(1) *ἀπροφύλακτον· τὸν Ἑρμῆν δέ φησι. λόγος γάρ ἐστι.* Could this have been written by anyone who had *λέγων* before him? It is Hermes who *is* the *ἔπος*.

(2) *ἀδιάσκοπός ἐστιν ὁ λόγος, τουτέστιν ὁ Ἑρμῆς· ἀδιάγνωστός ἐστι· νύκτα γὰρ καὶ σκότον πρὸ τοῦ προσώπου φέρει.* (It matters nothing to the present purpose whether we punctuate after *Ἑρμῆς* or run on...*ὁ Ἑρμῆς ἀδιάγνωστός ἐστι*. The one fact proved is that to this scholiast also *λέγων* was unknown.)

So little have the scholia been understood that Paley breaks up these two into four, adding the remark "*ἄλογος* reposui pro *λόγος*, quo nihil ineptius"!

64 sqq.

δι' αἵματ' ἔκποθεν (*ἐκποθένθ'* Schütz) *ὑπὸ χθονὸς τροφοῦ*
τίτας φόνος πέπηγεν οὐ διαρρυδὰν (sic)
διαλγὴς ἄτα κ.τ.λ.

On this the scholia which bear upon the text are an interlinear gloss *διὰ τὰ αἵματα* and a note on *v.* 66 *ἡ διαιωνίζουσα ἄτη*. For the latter I agree with Weil and Paley that it distinctly points to *αἰανὴς ἄτα*. [Cf. *Eum.* 575 *αἰανῆ· διηνεκῆ· παρὰ τὸ αἰεί*, and *ibid.* 675 *αἰανῶς· δι' αἰῶνος.*] But why the note *διὰ τὰ αἵματα* on *v.* 64? It might perhaps occur as an

explanation that the original writer of the scholion was afraid διαιματ might be read as δι' αἱμά τ', but familiarity with the scholiastic manner would rather suggest that he did not find διὰ in his copy at all. Thus in *v.* 802 the text τὸ δὲ καλῶς κτάμενον, ὦ | μέγα ναίων στόμιον, εὖ | δὸς ἀνιδεῖν δόμον is explained as διὰ τοῦτο τὸ καλῶς ἀναιρεθησόμενον. λέγει δὲ τὸ αἷμα τοῦ Αἰγίσθου. It is true that to such a grammarian it can matter little what text he has to explain, since he can always explain it; but it may well happen that, rejecting his method of construing, we may look through him to his reading. In *Pers.* 162, 168 a similar interlinear gloss twice explains ταῦτα by διὰ ταῦτα. Our scholion then was written to a simple αἵματ', thus, αἵματ'. διὰ τὰ αἵματα.

The question ensues, what then preceded αἵματ' in the senarius? The answer appears to be determined by the dislike which almost all readers feel to the asyndeton in *v.* 66. I believe the original text to have been

> ᾗ δ' αἵματ' ἐκποθένθ' ὑπὸ χθονὸς τροφοῦ
> τίτας φόνος πέπαγεν οὐ διαρρύδαν,
> αἰανὴς ἄτα κ.τ.λ.

where αἵματ' is not, as the scholiast thought, for διὰ τὰ αἵματα, but is the subject of which πέπαγεν τίτας φόνος is the predicate ('where the sheddings of blood...have grown into a clotted gore calling for vengeance'). The δι' αἵματ' of M might be due to an early incorporation of the glossing διὰ, but is more naturally explained as a misreading δι' for ᾗ δ'.

Inferior reading of Scholia.

Of places at which the scholia imply a different, but inferior, reading to that of M we may take e.g.

462 sq. τὸ μόρσιμον μένει πάλαι,
εὐχομένοις δ' ἂν ἔλθοι.

This makes excellent and indeed unimprovable sense (see the Commentary). But we have two scholia: (1) τὸ κατ' αὐτῆς δὲ καλῶς (read *καὶ ἄλλως) κυρωθὲν ὑπὸ τῆς δίκης ἔλθοι, ὅ ἐστι, μὴ μελλήσῃ πρὸς τιμωρίαν Κλυταιμήστρας τὸ θεῖον, (2) τὸ κατ' εὐχὴν ἡμῖν πληρωθείη. Presumably the writers of

these scholia possessed texts without *ἂν*, a word which is notoriously liable to accidental omission. The optative therefore seemed to be an optative of the wish. We can hardly suppose they read *ἀνέλθοι*, nor is (e.g.) *ἄρ' ἔλθοι* at all supported in their notes. The text of M is here superior to some other text or texts old enough to bear copyable scholia.

692 sqq. M

καὶ νῦν Ὀρέστης ἦ γὰρ εὐβούλως ἔχων
ἔξω νομίζων ὀλεθρίου πηλοῦ πόδα
νῦν δήπερ ἐν δόμοισι βακχίας καλῆς
ἰατρὸς ἐλπὶς ἦν παροῦσαν ἐγγράφει.

To this passage the following scholia are attached:

(1) opposite the whole in the left margin: *τὸ ἑξῆς οὕτως τοῦ νοήματος· καὶ πρότερον ἔξω κομίζων ὀλέθρου* (*ὀλεθρίου* Robort.) *πηλοῦ πόδα ἦν γὰρ εὐβούλως ἔχων Ὀρέστης· ποῖος Ὀρέστης; ἡ τοῖς οἴκοις ἰατικὴ ἐλπὶς τῆς ἀγαθῆς εὐφροσύνης· νῦν δὲ ἀπώλετο.*

(2) to *v.* 692 (right margin): *καὶ νῦν Ὀρέ(στης)*: *ἀντὶ τοῦ πρότερον. τὸ γὰρ νῦν δηλοῖ καὶ τὸ παρεληλυθός.*

(3) to *v.* 693 (right marg.): *ἔξω πηλοῦ πόδ(α)*: *παροιμία.*

(4) to *v.* 694 (right marg.): *ἡ εὐφροσύνη τῶν βασιλείων οἴχεται.*

(5) to *v.* 695 over *ἰατρὸς* an interlinear gloss *ἡ ἰατρός.*

(6) to *v.* 695 (right marg.): *τάξον αὐτὴν ἀφανισθεῖσαν, ἀρά* (so I punctuate). *ὡς πρὸς τὸ ἐλπὶς δ' ἀπέδωκεν.*

The conclusions commonly derived from these comments are (*a*) that *ἦν* should be read, (*b*) that *κομίζων* and not *νομίζων* is correct, (*c*) that *παροῦσαν ἐγγράφει* is quite corrupt. We may at once accept *ἦν* (i.e. *ἦ*). *κομίζων* may either have been before the scholiast in his text, or it may be a corruption in the scholion itself. We may grant that scholiast (6) read something else instead of *παροῦσαν ἐγγράφει*; but we should be acting falsely by M if we assumed that the variant was necessarily correct. If we examine the scholia we find that (1) and (2) hang together. The writers seem to have fancied that *καὶ νῦν* of 692 was antithetical to *νῦν δὲ* of 694. As is shewn in the commentary, this

view is erroneous, *νῦν δὲ* being simply resumptive; and it is something against the authority of the scholia in question that they were written by men who could speak of *νῦν* as = *πρότερον* because it *δηλοῖ καὶ τὸ παρεληλυθός*. It is true that *νῦν* can be used in certain contexts relating to the past, but no understanding scholar ever saw *νῦν* set against *νῦν δὲ* in the sense of *πρότερον* as opposed to *νῦν*. Having made this assumption, however, the scholiast proceeds to explain, and (if we keep the usual punctuation) to explain very clumsily: 'and, as a case in point (*καὶ...γὰρ*, with *γὰρ* forced into a miserably unclassical place through a fancy for literalness), Orestes, in trying to keep his foot out of the deadly mire, was well-advised...Orestes the what? The home's curing hope of cheer and joy! But now he is gone.' By a change in the punctuation we may, indeed, present the scholiast in a better light. Thus *καὶ πρότερον ἔξω κομίζων ὀλεθρίου πηλοῦ πόδα (ἦν γὰρ εὐβούλως ἔχων)* Ὀρέστης—*ποῖος* Ὀρέστης; *ἡ τοῖς οἴκοις ἰατικὴ ἐλπὶς τῆς ἀγαθῆς εὐφροσύνης—νῦν δὲ ἀπώλετο*: i.e. 'and formerly, trying to keep his foot out of the deadly mire (for he was well advised), Orestes—Orestes the what? The home's curing hope...!,' and there the scholiast may actually have recognised the unfinished construction—'now, I say, he is gone.' It would perhaps be more charitable to make this concession, although neither Wecklein nor Paley so point the note.

The true reading of the first two lines was, I believe,

καὶ νῦν Ὀρέστης *ἦν γὰρ εὐβούλως ἔχειν*
ἔξω νομίζων ὀλεθρίου πηλοῦ πόδα,

Of this *ἔχων* was an old corruption which formed part of the tradition both of the scholiast and of M; but in respect of *νομίζων* it is M which has the superior rank.

For *vv.* 694 sq. the tradition obviously varied somewhat widely. In *βακχίας καλῆς* there is agreement, whatever may have been fancied as to its sense. For the rest the scholia (1) *νῦν δὲ ἀπώλετο* and (4) *ἡ εὐφροσύνη οἴχεται* are perhaps best regarded as merely general representations of the obvious enough sense. But scholion (6) belongs to a class which the expert in scholia will look at differently. *τάξον αὐτὴν ἀφανισθεῖσαν* represents an imperative (or its equivalent) and a participle (or adjective equal

to a participle). *ἀποῦσαν*, *προδοῦσαν* and other participles have been suggested, with *ἔγγραφε* to follow. Perhaps *φθαρεῖσαν* would be nearer than any. The scholiast's discernment that the subject is Ἀρά, and the concise and definite character of his note, are in favour of regarding it as old. The metaphor is military, and *τάξον* may therefore well answer to *ἔγγραφε* (the tense being of little moment in the representation of a whole phrase). *ἀφανισθεῖσαν*, with the remark *ὡς πρὸς τὸ ἐλπὶς δ' ἀπέδωκεν* (i.e. 'the word is made to refer grammatically,' i.e. in gender, to *ἐλπίς*, and not to Orestes), shews that whatever was read was unequivocally feminine. *φθαρεῖσαν ἔγγραφε* (or *ἐγγράφειν*, infinitive for imperative) would suit the conditions; but I incline to believe that the reading of the scholiast was **ἀπ' ἔρρουσαν γράφε* (i.e. *ἀπόγραφε ἔρρουσαν*, cf. *S. c. T.* 259 *οὐδ' ἀπ' Ἰσμηνὸν λέγω*). If this is true, the variant has all the appearance of being ancient.

Nevertheless I hold (see Commentary) that *παροῦσαν ἐγγράψῃ* ("you record in your roll as 'Present'") is entirely right, and that here, as in several other cases, M represents a sounder text than that of the scholiast, in which, as it would appear, the rather obscure expression had been 'emended.'

Scholia supporting the text.

As an example in which, despite first appearances, the readings of the scholiast were the same as our own, we may take

840 sqq. M

καὶ τόδ' ἀμφέρειν δόμοις
γένοιτ' ἂν ἄχθος δείματοστάγ' ἐσφόνωι
τῷ πρόσθεν ἑλκαίνοντι καὶ δεδηγμένῳ

(where we may ignore the misdivision in 841 and restore *δειματοσταγὲς φόνῳ*).

On this the scholia are

(1) on 841 (*φόνῳ*) *τῷ τοῦ Ἀγαμέμνονος.*

(2) opposite 842 *ὡς ἐπὶ μαχαίρας· οὐ παρακαλυφθέντι ἀλλ' ἀειμνήστῳ. ἐν γὰρ τοῖς θρήνοις ἀμύσσουσιν αὑτῶν τὰ στήθη.*

The latter note has greatly perplexed editors, who have, I think, missed the point or points involved. Thus *ὡς ἐπὶ μαχαίρας* has been thought (by Wecklein and Paley for example) to refer to a *τεθηγμένῳ* corrupted into *δεδηγμένῳ*. In any case it can have

nothing to do with *οὐ παρακαλυφθέντι κ.τ.λ.* As a fact it is wrong in its ascription to *v.* 842, since it properly belongs to the word *δειματοσταγές*. The 'dripping,' according to the annotator, is the dripping as it were of a knife (lit. 'as if it were said of a knife'). This may not accord with *ἄχθος*, but experience of scholia will reconcile one to that degree of awkwardness. That *φόνῳ* (or rather *φόνῳ τῷ πρόσθεν*) is *τῷ τοῦ Ἀγαμέμνονος* is correct, but an incorrectness of the scholion comes in when *ἑλκαίνοντι* is made (in *οὐ παρακαλυφθέντι*) to refer to *φόνῳ*. The true construction is *γένοιτ' ἂν ἄχθος ἑλκαίνοντι καὶ δεδηγμένῳ* ('to one festering and galled') *τῷ πρόσθεν φόνῳ* ('with the former murder'). The words *οὐ παρακαλυφθέντι ἀλλ' ἀειμνήστῳ* are one explanation of *ἑλκαίνοντι*, i.e. the bloody wound keeps on festering, it is not concealed, but always in evidence. *ἀείμνηστος* (v. lex.) is a word suitably applied to things which 'rankle.'

The sentence *ἐν γὰρ τοῖς θρήνοις ἀμύσσουσιν αὑτῶν τὰ στήθη* is no explanation of *ἀειμνήστῳ*, nor indeed of the previous words at all. It refers to the expression *ἑλκαίνοντι καὶ δεδηγμένῳ*, taken correctly of the person and not in agreement with *φόνῳ*. This scholiast took the words 'to one wounded and stung with the previous murder' as referring literally to his physical condition, i.e. 'one who is sore and wounded with tearing his breast in lamentation.'

The fact then is that we have a number of scholia proceeding from different hands, and their relations may be expressed as follows:

δειματοσταγές] *ὡς ἐπὶ μαχαίρας.*
φόνῳ τῷ πρόσθεν] *τῷ τοῦ Ἀγαμέμνονος.*
(*φόνῳ τῷ πρόσθεν*) *ἑλκαίνοντι*] *οὐ παρακαλυφθέντι ἀλλ' ἀειμνήστῳ.*
ἑλκαίνοντι καὶ δεδηγμένῳ] *ἐν γὰρ τοῖς θρήνοις ἀμύσσουσιν αὑτῶν τὰ στήθη.*

In *v.* 879 it has been too readily assumed that the scholiast met with a different reading. M gives

οὐχ ὡς δ' ἀρῆξαι διαπεπραγμένων· τί γάρ;

and the schol. *τῷ σφαγέντι*, whence Turnebus *διαπεπραγμένῳ*.

The alteration must be estimated on its merits, but it can by no means be proved that the scholiast read the dative (nor would it be final if he did). It is quite in his manner to annotate

ἀρῆξαι] τῷ σφαγέντι (δηλονότι).

Summary of evidence of the Scholia.

Places in the *Choephori* at which the scholia imply a different reading from that of M are *vv.* 13, 26, 59 sqq., 64, 66, 78, 79, 163, 216, 250, 261, 318, 365 sqq., 373, 417 sq., 437, 440, 463, 472, 540, 542, 601 sqq., 645 sqq., 692 sqq., 791, 810 sqq., 938, 976, 987.

Places at which scholia are not merely unopposed to, but explicitly support, the corruption in M are *vv.* 73, 132, 201, 246, 278, 324 (?), 414, 638, 641, 730, 792 sqq. Places at which the evidence of the scholiast is doubtful are *vv.* 307 sq., 480, 703, 711, 797, 879, 918, 954 sq.

A textual error in the scholion, affecting the evidence, is to be suspected at *vv.* 35, 126, 458, and 693(?). Undoubted textual errors not affecting the evidence occur with some frequency in the scholia, e.g. at *vv.* 74 (στάγος for στύγος), 80 (μῦσος for μῖσος), 389 (παρηπταται for περιίπταται), 424 (παραιο for παρὰ τὸ), 437 (οὔτ' for ὅτ') &c.

Orthography.

In the matter of orthography I have followed as nearly as possible the evidence obtainable for the date of Aeschylus. There appears to be no reason why one should shrink from writing consistently ἔμειξα, ἔτεισα, οἰκτίρω, when it is placed beyond doubt that those forms and those only were in use in and before the year 458 B.C. These orthographies have already become fairly established in modern editions of the classics. What may be thought a somewhat bolder step has been taken in an adherence to the -η of the MS for the second person medio-passive instead of the -ει to which English students are accustomed. The natural contraction -η of -ε(σ)αι, one which every philologist knows to have been a necessary phonetic step, was no doubt confused with and often replaced by -ει as early as the fourth century B.C. (v. Meisterhans, *Gramm. Att. Insch.*[2] p. 131, Kühner-Blass, *Gk Gramm.*[3] II. p. 60), but there can be no doubt that in the older Attic writers, including all the tragedians, -η was the only correct form. The perverse authority of Cobet (*Var. Lect.*

pp. 39 sqq.) is probably responsible for the retention of the erroneous -ει in the English texts[1]. Cobet's 'unus locus Luciani qui rem vel solus conficere poterit' (in favour of -ει) is, of course, only evidence for the Atticists, and all his argumentation on the subject merely shews how easy it is for a brilliant scholar, in the absence of essential data, to make himself convincing with the ἥττων λόγος. The copyists of the best of existing MSS, whom he assails, were, as Wilamowitz-Moellendorff explains, keeping the older form in -η on the authority of ancient texts before them. The tendency would have been to turn -η into -ει, not reversely; and we know that the aim of Alexandrine scholars was to get back to the exact contemporary forms on the evidence of old MSS. Scholars who are precise with the iota subscript in σῴζω, θρῴσκω, θνῄσκω and the like will not, it is hoped, resent the restitution of yet another true spelling.

Of εἰς and ἐς the bare phonetic law no doubt is that in the earliest period εἰς preceded vowels and ἐς consonants. Nevertheless since we know that the rule did not hold even for Homeric Greek, and that the tragedians use ἐσορᾶν and εἰσορᾶν, ἐς αὐτόν and εἰς αὐτόν indifferently for metrical reasons, we are obviously not justified, in the cases where the metre is unaffected, in forcing against MS evidence a rule long obsolete. Thus nothing is gained in *Cho.* 680 by changing εἰς τὸ πᾶν into ἐς τὸ πᾶν, nor, conversely, 672 ἐς Ἄργος into εἰς Ἄργος. Nor is there any warrant for insisting (as some would have us do) on εἰς in all places where the metre permits. It is true that εἰς became universalized in later times, but that fact says nothing for the tragedians. Comedy, and presumably therefore ordinary Attic prose[2], followed the rule of εἰς before vowels, but a recognised striving of tragic diction was after τὸ ξενικόν, and the avoidance of the current prose-forms was even more likely than agreement with them. We cannot, indeed, suppose the copyists

[1] Wilamowitz-Moellendorff (Eur. *Herakl.* I. p. 126) remarks upon this national peculiarity.

[2] Down to the early fourth century the question is complicated by the fact that ΕΣ = both ΕΣ and ΕΙΣ (Meisterhans[2] p. 174). See Kühner-Blass, *Gk Gramm.*[3] II. p. 248, where it is concluded for the tragedians that 'even the discovery of the original copies would not enlighten us.' For a further warning Meisterhans quotes (for 343 B.C.) an inscription with the words εἰς τὸ πρυτανεῖον ἐς αὔριον (*bis*).

to have carried down the text of Aeschylus with absolute precision in this matter, but we are at least as safe in accepting the form which they supply as in following a supposed rule to which the tragedians may after all have deliberately run counter.

In the same way the vacillation between *εἴσω* and *ἔσω*, *αἰεί* and *ἀεί*, *ξύμμαχος* and *σύμμαχος*, and terminations with and without paragogic *ν*, must be left to the dictation of the MS, and cannot be decided by metre only. We may know which form was the more common at a given date, but we can say nothing more definite. On the other hand *αἰετός* alone should be written, not *ἀετός* (Meisterhans[2] p. 25).

The question of the 'Doric' *ᾱ* in lyrics is discussed in the appendix to *v.* 22, and the evidence warrants the writing of the *ᾱ* in all cases where that sound was really the common Greek. *ᾱ* in lyrics.

Another form restored in the present text is the locative *πύλησι* (567). M has *πυλήισι*. It is usual to write *πύλαισι*. The *η* itself is practically certain for Aeschylus. Meisterhans[2] (pp. 94 sq.) quotes 31 inscriptions in *-ασι*, *-ησι* down to 420 B.C. It is, no doubt, possible for either HI or H to have been written by Aeschylus. Meisterhans cites three instances of *-ῃσι* before B.C. 456. The weight of evidence, however, is distinctly in favour of H alone. Moreover *-ησι*, *-ασι* are the genuine forms of the locative (*πύλησι=θύρασι*), while *-ῃσι*, *-ᾳσι* are hybrids with the instrumental (*-αις*), and therefore imply a more recent origin. The 'dative' in *-ησι*.

Wilamowitz-Moellendorff also takes this view (Eur. *Herakl.* I. p. 127). He remarks 'wer *πύλησι* für einen Ionismus hält, hat allerdings nicht das Recht mitzusprechen.' The case is scarcely well put in Kühner-Blass, *Gk Gramm.*[3] I. p. 380. For the true account see Brugmann, *Grundriss*, II. p. 704, § 358. If it is asked why *πύλησι* is written in one place and e.g. *πλεκταῖσι* (247) in another, the reply must be that *πύλησι* both finds special warrant in the MS and is in its nature (like *θύρασι*, *Ἀθήνησι*) more strictly locative. I feel tolerably

convinced that Aeschylus wrote πλεκτῆσι[1], but quite certain that he wrote πύλησι.

Interpolations.

The *Choephori*, like all other Greek plays, has been suspected of containing its interpolated lines and passages. For the most part the suspicions have been due to a false conception of the sense or the connection, and insufficient allowance has been made for the emotions of the speakers, their pauses, new beginnings and changes of tone. That occasional adscripts of a word or two have come into the text in the lyric parts, where the metre was not so readily appreciated, is certain; but that whole metrical lines or paragraphs have been inserted in the dialogue cannot be proved or even shewn to be highly probable. The less popular plays of Aeschylus were not subjected to the treatment which befel so many of the plays of Euripides. Nor was there any Triclinian editing of them in the darkness of defective metrical knowledge. If interpolation exists it is assuredly accidental[2], as in the case of the repetition of *v.* 63 (τοὺς δ' ἄκραντος ἔχει νύξ) after *v.* 68, where a parablepsy was not unnatural. Dindorf, Wecklein &c. suspect the passage 274—295 to be a later insertion, but it is hard to believe that verses of such expression and style are likely to have come from anyone but Aeschylus. Wecklein also brackets the extremely powerful passage 989—1004. Dr Verrall is for ejecting *vv.* 503—505, 769, and 976, on grounds which appear to me inadequate. It is trusted that the commentary and translation will make it unnecessary to refute further the criticisms implied in such a series of deletions as those recorded in Wecklein's Appendix, viz. "90 delet Sievers, 104 delet Schuetz, 107 delet H. Wolf, 145, 146 delet Dindorf, 145—148 delet H. Wolf, 150, 151 delet Paley, 159—163 delet Ludwig," &c. &c.

Transpositions.

Neither do I feel that any case has been made out for the large transpositions which some critics make in such passages

[1] M offers the following traces of the truer 'dative.' *P. V.* 6 πέδησιν, 753 ναύτησι, *Pers.* 192 ἀλλήλησι, *S.c.T.* 447 πύλαισι νηίστησι, 590 ναύτησι, *Eum.* 706 Σκύθησιν.

[2] The only line which I should feel strongly disposed to eject as deliberately inserted is 566.

as *vv.* 90—95, 200—210, 225—229, 234—242, or for the reversal of order of the strophe and antistrophe in 621 sqq., 637 sqq. One clear case of necessary transposition is to be found in *v.* 123, which in M stands after 164, i.e. 42 lines (or nearly a column's length) lower than it should be. In this instance the line, having been omitted by accident (perhaps because it began with *κῆρυξ* while the next commenced with *ἄρηξ*), was probably written either in the margin between the columns or at the top or bottom of a page, and thence supplied at the wrong place by a misunderstanding of the copyist. Such an accident may have occurred elsewhere, but we are not in a position to demonstrate the necessity of any other transposition, and it often happens that, where one critic has fancied such transposition called for, another discovers very conclusive reasons why the MS order is especially effective. To me the text of the *Choephori* appears to stand in need of practically no readjustment in this respect.

Lacunae. Lacunae to be filled with single words or small portions of lines are not rare in our text, the cause of omission being for the most part self-evident (e.g. in *vv.* 37, 42, 246, 460, 596, 799, 955, 957, 1005), although there are instances less easy to account for. That whole lines and passages may also have disappeared through homœoarkton and homœoteleuton is shewn by *v.* 625 (where the line *ἐπ' ἀνδρὶ τευχεσφόρῳ* was omitted by M before the line *ἐπ' ἀνδρὶ δῄοις ἐπικότῳ σέβας* and has been supplied in the margin by m), and by *vv.* 708—710, passed over by M because of the ending *τὰ πρόσφορα*, which is identical with that of *v.* 707. These again are supplied in the margin by m. There is very probably a lacuna in the neighbourhood of *v.* 1039.

The repetition of *ἐφύμνια* is a debatable question, but the appearance at *v.* 970 of *πάρα τὸ φῶς ἰδεῖν* answering to *πάρα τε φῶς ἰδεῖν* of *v.* 959 can hardly be explained otherwise than as indicating the repetition of the full refrain, exactly as in modern songs the recurrence of the chorus or burden is often denoted by the first line (or part of it) with '&c.' Either some such introductory phrase or else some technical sign was

employed in the oldest copies, and these were apt to be overlooked or ignored by the later scribes. Lacunae of whole ephymnia are therefore very probable.

Colometry in lyrics.

In the lyrics our MS presumably gives with merely accidental deviations the κῶλα as distributed by Aristophanes of Byzantium. They are supposed to have been previously arranged as prose. It may be that modern metrical science is superior to that of the Alexandrine critics; yet they must have possessed considerable knowledge to work upon, and in view of the divergences of opinion of present metricists, and in the absence of the settled text which alone can afford complete data (see Preface), it seems most judicial to leave the colometry of the Medicean as little changed as possible. Wecklein (Pref. to *Aeschyli Fabulae*, 1885) says well:

'Iam tempus esse videbatur colometria codicis Medicei reducta bonam memoriam sequi, non incertam doctrinam et arbitrium. Itaque in dividendis versibus melicis nihil mutavi, nisi quod ubi amplitudo stropharum et antistropharum discrepabat, versus inter se aequabam. Hoc uno modo etiam editionum in versibus numerandis varietas ad certam legem non ex arbitrio alicuius editoris, sed ex memoria libri Medicei repetendam redigi potest.'

ΑΙΣΧΥΛΟΥ ΧΟΗΦΟΡΟΙ

ΑΙΣΧΥΛΟΥ ΧΟΗΦΟΡΟΙ

THE short ὑπόθεσις which would be prefixed to the *Choephori* by m is missing along with the beginning of the play. Six leaves are lost in the Medicean at this point. These contained the lines of the *Agamemnon* from 1159 to 1673, the ὑπόθεσις to our play, the list of *dramatis personae* and the opening passage of the prologue, of which nine lines have been recovered (seven wholly and two in part). The maximum number of lines to the page for Aeschylus being 48 and the average for the other eight leaves lost between *vv.* 323 and 1051 of the *Agamemnon* being 46, it is evident that the prefatory notice to the *Choephori* must have been brief, and also that no great number of verses in the prologue are still to seek[1].

The ὑπόθεσις would come (though not necessarily verbatim) from Aristophanes of Byzantium, who derived his information, when not contained in the play itself, either from the διδασκαλίαι of Aristotle and his school, or from a work of the grammarian Callimachus, who himself went directly to the Aristotelian sources. The argument to the *Eumenides* is expressly stated to be by Aristophanes γραμματικός.

The date of the production of the *Choephori* is B.C. 458. In the ὑπόθεσις to the *Agamemnon* the διδασκαλία says ἐδιδάχθη τὸ δρᾶμα ἐπὶ ἄρχοντος Φιλοκλέους Ὀλυμπιάδι κη (ὀγδοηκοστῇ Meursius) ἔτει β. πρῶτος Αἰσχύλος Ἀγαμέμνονι, Χοηφόροις, Εὐμενίσι, Πρωτεῖ σατυρικῷ. ἐχορήγει Ξενοκλῆς Ἀφιδνεύς. In 1886 there was discovered at Athens an inscription (published in the Ἐφημερὶς Ἀρχαιολογική part 4 p. 269) vouching for the accuracy of the διδασκαλία. It records the victories at the City

[1] It must, however, be remarked that the ὑπόθεσις is sometimes not written between the plays, but at the top, bottom or sides of the page, as seemed most convenient.

Dionysia [ἐπὶ Φιλο]κλέους, and among them τραγῳδῶν Ξενοκλῆς Ἀφιδ-να(ῖος) ἐχορή(γει), Αἰσχύλος ἐδίδαξεν. The scholiast on Ar. *Ran.* 1124 gives the names of the same four plays in the tetralogy called the Ὀρέστεια, on the warrant of 'the Didascaliae.'

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΡΕΣΤΗΣ.
ΠΥΛΑΔΗΣ.
ΧΟΡΟΣ ΘΕΡΑΠΑΙΝΩΝ.
ΗΛΕΚΤΡΑ.
ΟΙΚΕΤΗΣ Α (ΘΥΡΩΡΟΣ).
ΚΛΥΤΑΙΜΗΣΤΡΑ.
ΤΡΟΦΟΣ.
ΑΙΓΙΣΘΟΣ.
ΟΙΚΕΤΗΣ Β (ΘΕΡΑΠΩΝ ΑΙΓΙΣΘΟΥ).

This is the list (not including attendants) as it may be gathered from the play. The names are here arranged, as in the list prefixed by m to the *Eumenides*, in the order of appearance. Instead of the οἰκέται α′ and β′ Hermann, Wecklein and Paley give οἰκέτης, Weil θεράπων. It is not likely, however, that the servant who answers the door is also the servant in attendance upon Aegisthus, although the same actor may perform both parts.

The Chorus consists of (probably) twelve handmaids, who are elderly women (παλαιὰ 170, with which compare their manner of addressing Orestes and Electra as παῖδες, τέκνα 263 sq.). Their tone throughout is that of experience and discretion. That they are Trojans is nowhere stated or implied. It is contrary to the probabilities, since captives newly brought from Troy by a master who was slain on the day of his arrival at home would hardly identify themselves so keenly with him and with the past and present fortunes of the house. They were taken from 'their fathers' homes' (75) and, if this be understood in its more natural sense, it would imply that they were young and unmarried at the

fall of Troy. But Troy was taken only seven or eight years before. Moreover Trojan captives would never have set eyes on Orestes (since he was with Strophius before Agamemnon's return), and yet the Chorus always speaks of him (*e.g.* 180 sq.) in terms which would be inconceivable unless we regard the women as having once been under the happier *régime* of the house, at a time when Agamemnon and his children were dwelling in it. The erroneous notion seems to have arisen from vv. 74 sqq., where they are made to speak of themselves as born free but carried into captivity at the fall of their country. But this is merely to introduce them to us as αἰχμαλωτίδες, not slaves of the market or born slaves. They thus obtain that air of being ladies (cf. δμωαὶ γυναῖκες 83) which fits them for 'ideal spectators' and advisers.

Κλυταιμήστρα is the spelling of the name in Aeschylus. It is used by M in the text (*Ag.* 84, 270; *Cho.* 881) and also by m, who prefixes Κλυταιμήστρας εἴδωλον to *Eum.* 94 and always so writes the word in the scholia (*Cho.* passim; *Eum.* 94, 104; *Ag.* 31 &c.). It is true that Κλυταιμνήστρα is written by M in *Eum.* 116 through a slip due to his habituation to a later form. The tendency was of course to substitute the more common spelling with *ν*, and in the list of personae to the *Eumenides* the later m[1] 'corrects' m and writes *-μνήστρα*. In *Ag.* 590, where M fails us, the MSS which have to serve its place give Κλυταιμνήστρα. See the note on *Cho.* 648 (κλυτὰ βυσσόφρων, which I believe to be a play upon Κλυται-μήστρα)[1].

If we are to assume the traditional view to be correct, viz. that there were literally only three actors employed in all (apart from supernumeraries), and not rather to suppose simply that three actors only could appear on the stage together (*ne quarta loqui persona laboret*), we may distribute the *rôles* in more than one way. Most natural, however, in view of the relative importance of the parts usually allotted to the three grades of actor, and of the practical possibilities of the stage, would be the arrangement

Protagonist: Orestes.
Deuteragonist: Electra, Clytaemnestra, Aegisthus.
Tritagonist: Doorkeeper, Servant of Aegisthus, Pylades.

There would be no difficulty in the way of the tritagonist, since the Pylades of the first part of the play is a κωφὸν πρόσωπον, and, when he

[1] Where our MSS of Aristotle *Poet.* xiv. 1453^b 23 give Κλυταιμνήστραν the Arabic version shews an original in *-μήστραν*.

approaches the door with Orestes, he is disguised. So far the *rôle* might be taken by any supernumerary. The Pylades who speaks the three lines 899—901 is a different person, the third actor. Those who think that insufficient time is allowed for a change from the servant to Pylades between *vv.* 888 and 898 perhaps forget that the play is acted and not read. There was probably a highly dramatic scene somewhat prolonged at this point.

κωφὰ πρόσωπα are the attendants of Orestes and Pylades (709, 981) and of Clytaemnestra (708).

[In the present work an asterisk before the name of the speaker denotes that the MS does not mark the change of speaker even with the παράγραφος.]

Technical Divisions of the Play.

1—21	πρόλογος.
22—82	πάροδος.
83—582	ἐπεισόδιον α′ including a κομμός (305—476).
583—648	στάσιμον α′.
649—714	ἐπεισόδιον β′.
715—725	στάσιμον β′.
726—778	ἐπεισόδιον γ′.
779—836	στάσιμον γ′.
837—853	ἐπεισόδιον δ′.
854—867	στάσιμον δ′.
868—933	ἐπεισόδιον ε′.
934—970	στάσιμον ε′.
971—1074	ἔξοδος.

There seems to be no reason for varying the terminology and calling *στάσιμον β′* 'a short anapaestic ode' with no technical place in the piece, and then numbering the remaining *στάσιμα β′ γ′ δ′* respectively. There is no principle of distinction by which we can declare vv. 854—867 to be a *στάσιμον* while lines 715—725 are not. The brevity of the passage is no argument.

ΟΡΕΣΤΗΣ.

ΕΡΜΗ *χθόνιε, πατρῷ' ἐποπτεύων κράτη*
σωτὴρ γενοῦ μοι ξύμμαχός τ' αἰτουμένῳ·
ἥκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι·

M=the first hand of the Medicean MS. m=the *διορθωτής*. m′=later hands, quoted without further distinction. G=cod. Guelferbytanus, a copy of M, and of little consequence. ⸸=see Commentary below.

1—9 The opening lines are missing with the leaves lost from the MS (see p. 3 and Introd. p. lxxx). m′ has written *Χοηφόροι* at the top of the page. **1—5** Restored by Canter from Ar. *Ran.* 1126 sqq., 1172 sq. See Appendix. There is no very strong evidence that v. 4 followed immediately upon v. 3. ⸸.—In v. 4 some

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Scene: *At the grave of Agamemnon in Argos. Upon or beside the χῶμα is seen a conventional symbol of Hermes. Orestes, in the travelling dress of an ἔφηβος, stands upon the mound* (*v.* 4), *Pylades being near at hand.*

For a determination of the details of the scene, and for the objections to the older notion that it lay before the palace (the Hermes in that case being *προπύλαιος* as in v. 808, *Ag.* 519, Ar. *Nub.* 1478 &c.), see Introd. pp. xxxii sqq.

The time of day is uncertain. The remark in Etym. Mag. p. 468 *ἀπὸ δὲ μεσημβρίας ἔθυον τοῖς καταχθονίοις* does not appear to be final for *χοαί* to the dead; but, if it is correct that such offerings were usually not made till afternoon (cf. Plut. *Quaest. Rom.* 34, Apoll. Rh. 1. 587 and schol. there), we may accept that indication. This would well suit the nightfall of v. 656, although, according to the conventions of the Greek stage, agreement of time is of little importance.

1—21 Prologue. (Introd. pp. xxxii sqq.)

1—5 **Ἑρμῆ χθόνιε...ἀκοῦσαι.** For the treatment of this passage by Aristophanes and a discussion of the correct interpretation see Appendix.

1 **Ἑρμῆ χθόνιε κ.τ.λ.** In any case religious custom prescribed that the deities represented in visible emblem before a house or demesne should be saluted by one entering, and especially by a returning traveller. Examples of such a *πρόσρησις* are frequent, *e.g. Ag.* 514, 801, Soph. *El.* 1374, Eur. *Hipp.* 99 &c. Here, however, there is an accumulation of reasons for invoking Hermes in especial. (1) As *κῆρυξ τῶν ἄνω τε καὶ κάτω* (123 sqq.) he will carry the appeal of Orestes (v. 4) to the dead Agamemnon and the nether gods. (2) As *πομπαῖος, ψυχοπομπός* (cf. v. 620) he will bring back the spirit of the father to aid the children (vv. 454, 487). (3) As *ἐναγώνιος* he will favourably direct the impending combat (581 sq., 723 sqq.). (4) As *δόλιος, λόγιος*, he will second the *δόλος* enjoined by the oracle (724, 808 sqq.). *χθόνιε* has reference to the first two of these services, the other two are implied in the next line. *χθόνιος Ἑρμῆς* occurs also in Soph. *Aj.* 832, *El.* 111, Eur. *Alc.* 743. For other titles (and, in a sense, avatars) see Ar. *Plut.* 1153 sqq.—**χθόνιε.** For the tribrach formed by a single and complete word in 2nd foot cf. *Ag.* 1590 (*ξένια*), Soph. *Ant.* 29 (*ἄταφον* L), *Phil.* 1235, 1314. In the 3rd foot it is found (in tragedy) only in Soph. *El.* 1361 (*πατέρα*); in the 5th it is not very rare (Soph. *Aj.* 459, *O. T.* 719, 1496, &c.). Aeschylus has the same rhythm once in the 4th foot (*Pers.* 335 *λιγέα*) but never in the 3rd or 5th.

πατρῷ' ἐποπτεύων κράτη. See Appendix.—**ἐποπτεύων** may be taken (1) as vocative: 'thou who dost steward.' Cf. v. 381 *Ζεῦ Ζεῦ, κάτωθεν ἀμπέμπων*, Hom. *Il.* 3. 276 *Ζεῦ πάτερ, Ἰδηθεν μεδέων*, or (2), with more compactness and point, as part of the predicate with *σωτὴρ γενοῦ*: 'in stewarding the will of thy sire, *Ζεὺς Σωτήρ*, become thou *σωτήρ* to me.' The

Orestes.

Thou nether Hermes, in stewardship of powers that are thy sire's be my preserver, and make my cause thine own, at my prayer. For here am I, coming again to this home-land; and

inferior MSS of Aristoph. have the impossible *τάδε* or the stopgap *τάδε γε* for *τῷδε*, and there are the usual orthographical variations of *ἐς* and *ξύμμαχος*. **1** Verrall (after H. V. Macnaghten) punctuates *Ἑρμῆ χθόνιε, πατρῷ', ἐποπτεύων κράτη*, See Appendix. I have removed the comma from the end of the line. **2** Quoted by Thom. Mag. (in voc. *αἰτοῦμαι*). **3** Quoted by the same (under *ἥκω* and *κατέρ-*

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failure to perceive this connection has been the chief cause of difficulty. Hermes can only be *σωτήρ* as the agent of Zeus. —**πατρῷα** bears some emphasis, and indirectly the appeal is to Zeus himself, as in v. 18: 'let it be the will of Zeus to be my Soter, and may you carry out that bidding.' Once again *ab Iove principium*. Cf. *Suppl.* 1 (n.).—The precise sense of *ἐποπτεύειν* is determined by its context, and here it = 'direct the performance of,' *administrare* (as overseer). Cf. vv. 487, 581 (n.), *Eum.* 244 (*δίκας*). The same rendering is best in *Ag.* 1578 *φαίην ἂν... | θεοὺς ἄνωθεν γῆς ἐποπτεύειν ἄχη*.—**κράτη** properly = 'exertions of *κράτος*,' *i.e.* of power and authority, and may be rendered 'will.' The translation 'victories' is incorrect. In *Suppl.* 962 *εἴη δὲ νίκη καὶ κράτη τοῖς ἄρσεσιν* the plural = 'powers and authority.' So *ibid.* 397 *μή τί ποτ' οὖν γενοίμαν ὑποχείριος κράτεσιν ἀρσένων*, Soph. *Ant.* 166 *σέβοντας...θρόνων ἀεὶ κράτη*, 173, &c. The word may, of course, often be rendered 'commands,' *e.g.* Soph. *Ant.* 60 *εἰ... | ψῆφον τυράννων καὶ κράτη παρέξιμεν*, Eur. *Rhes.* 132 and in the present place. But it can hardly = 'domain' (*imperium*, of the place ruled), and the interpretation 'overlooking my father's realm (viz. Argos)' is untenable.

2 **ξύμμαχός τ'** asks for positive help in addition to protection.—**αἰτουμένῳ** might appear a rather weak addition, but v. 478 and *S. c. T.* 246 tend to shew that the word was part of the formula in earnest appeals and = the paratactic *oro*, 'I beseech you.'

3 **ἥκω...καὶ κατέρχομαι.** The captious objection of tautology urged by 'Euripides' in Aristophanes is not to be taken seriously, but is merely intended to afford the comedian an opportunity for a political hit. See Appendix. *κατέρχομαι* of course implies return from exile or dispossession (cf. *κατάγειν, καταδέχεσθαι* and *Eum.* 465 *κἀγὼ κατελθὼν τὸν πρὸ τοῦ φεύγων χρόνον*), while *ἥκω* states the bare fact of arrival: 'here I am at last (where the oracle bade me come), and am on the way to regain my rights.' Dr Verrall has already drawn attention to the difference between the completed and uncompleted actions implied in the verbs. Orestes cannot yet say *κατελήλυθα*.—The true Euripides would find no tautology here or in v. 5. Cf. his own *ἐπιστάμεσθα καὶ γιγνώσκομεν* (*I. T.* 490, *Hipp.* 380, where the verbs have their special meanings).—**τήνδε** adds a touch of affectionate claim: 'in coming to this land I am coming back to my own.'

It is, however, impossible to say whether the sense was actually concluded at *κατέρχομαι*. Aristophanes quotes only enough for his purpose. Since the line, taken by itself, appears somewhat lacking in force and relevance, we may hazard the guess that it was connected in sense with the preceding appeal by some such completion as <*χρησμῷ κελευσθεὶς Λοξίου μεγασθενεῖ, | ὅσπερ προφήτης ἐστὶν ὑψίστου Διός*>, the implication being that, as he was sent by the supreme command, he should rely upon supreme aid. Otherwise we must place a comma only at *κατέρχομαι* and connect with what follows: 'here I am (as bidden)...and now I proceed to call to my father'; with which turn of expression we might compare *P. V.* 1—3 (where, however, *μὲν* makes a difference).

τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ
κλύειν, ἀκοῦσαι * * * 5

* * πλόκαμον Ἰνάχῳ θρεπτήριον,
τὸν δεύτερον δὲ τόνδε πενθητήριον

οὐ γὰρ παρὼν ὤμωξα σόν, πάτερ, μόρον
οὐδ' ἐξέτεινα χεῖρ' ἐπ' ἐκφορὰν νεκροῦ.

τί χρῆμα λεύσσω; τίς ποθ' ἥδ' ὁμήγυρις 10
στείχει γυναικῶν φάρεσιν μελαγχίμοις
πρέπουσα; ποίᾳ ξυμφορᾷ προσεικάσω;

χομαι). **6, 7** Recovered by Stanley from schol. Pind. *P.* 4. 145 (82). Though the schol. does not name the *Choeph.*, his παρ' Αἰσχύλῳ and Ὀρέστης φησὶ τῷ Ἀγαμέμνονι leave no room for doubt. The verses were known to Eustathius (Comment.

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4 τύμβου δ' ἐπ' ὄχθῳ. A κῆρυξ regularly made proclamations from a βῆμα or rising ground. Cf. Eur. *El.* 708 πετρίνοις δ' ἑστὰς κᾶρυξ ἰάχει βάθροις, Plut. *Sol.* 8 ἀναβὰς ἐπὶ τὸν τοῦ κήρυκος λίθον, Verg. *Aen.* 5. 44 *tumulique ex aggere fatur*. The point must not be ignored here. Orestes stands *upon*, not simply *at*, the mound, and τύμβου, τῷδε and πατρί are all delivered with some stress. It is not 'upon this hillock of the tomb,' but 'upon this for my hillock, the hillock of a tomb,' and the proclamation is addressed to one hearer, the father beneath.—**κηρύσσω**: as one formally announcing his claims and intentions (which were probably set forth briefly in words now lost). Cf. *S. c. T.* 621 (of the claimant Polyneices) πύργοις ἐπεμβὰς κἀπικηρυχθεὶς χθονί.

5 κλύειν, ἀκοῦσαι. After κηρύσσω these words suggest the familiar ἀκούετε λεώ. Even if they were synonymous the effect would be that of added solemnity, not of tautology. But we must note (1) the significant difference of tense, (2) the fact that κλύειν and ἀκούειν seem to be actually distinguished in *e.g. P. V.* 464 κλύοντες οὐκ ἤκουον, Eur. *Phoen.* 919 οὐκ ἔκλυον, οὐκ ἤκουσα. The one verb refers to the ear, the other to the mind, although the discrimination exists only when the words are thus juxtaposed. By a further step ἀκοῦσαι suggests the notion, familiar in ὑπακούειν and not rare in ἐπακούειν, of responding. Cf. v. 457. So ἀκούειν='obey' *Ag.* 947, *S. c. T.* 178.

6 πλόκαμον Ἰνάχῳ θρεπτήριον. The Inachus is the ἐπιχώριος ποταμός of Argos, and Orestes, who has just come of age (Hom. *Od.* 1. 41 ὁππότ' ἀνηβήσῃ τε καὶ ἦς ἰμείρεται αἴης), takes the first opportunity of carrying out, or at least symbolising, a prescribed rite. Eustathius (comm. on *Il.* 2, p. 165) says that the ancient Greeks for the most part wore their hair long, ἐν δὲ πένθους καιρῷ κείρεσθαι· ὡσαύτως δὲ καὶ ἐν καιρῷ ἀκμῆς ἤτοι τελείας ἡλικίας. On the latter occasion they cut their hair short Ἀπόλλωνι κουροτρόφῳ καὶ ποταμοῖς· καὶ ἦν οὗτος μὲν ὁ πλόκαμος θρεπτήριος κατὰ τὸν Αἰσχύλον, πενθητήριος δὲ ὁ ἕτερος. On *Il.* 23. 141 ξανθὴν ἀπεκείρατο (Achilles) χαίτην, | τήν ῥα Σπερχειῷ ποταμῷ τρέφε τηλεθόωσαν he makes much the same remark, adding ἐποίουν δὲ οὕτω τιμῶντες τὸ καλὸν ὕδωρ. Cf. Paus. 1. 37 ἀνάθημα κειρομένου οἱ τὴν κόμην τοῦ παιδὸς ἐπὶ Κηφισῷ, schol. Pind. *P.* 4. 82 τὰς πρώτας κόμας τοῖς ποταμοῖς ἀπεκείροντο.—**θρεπτήριον.** The rivers and springs of a country are κουροτρόφοι. Cf. Hes. *Theog.* 346 (the water-nymphs) αἳ κατὰ γαῖαν | ἅνδρας κουρίζουσι σὺν Ἀπόλλωνι ἄνακτι | καὶ ποταμοῖς, *Suppl.* 287 καὶ Νεῖλος ἂν θρέψειε τοιοῦτον φυτόν, *ib.* 867, *fr.* 155, *Ag.* 1157 ἰὼ Σκαμάνδρου πάτριον ποτόν· | τότε μὲν ἀμφὶ σὰς διόνας τάλαιν' | ἀνυτόμαν τροφαῖς.—The word is adj. and could scarcely=plur. θρεπτήρια (cf. τροφεῖα,

on this sepulchre's high ground I make my cry—'tis to my father—to hearken and give ear.

* * * A tress to Inachus, in guerdon of my nurture, and here a second, for meed of grief.

* * * * * * * * *

For I was not there, father, to bewail thy slaying, nor to stretch out my hand for the dead to be borne forth.

What is it I behold? What is yon company of women wending its way in show of sable garb? What hap should it denote?

Il. 2, p. 165. 6).—<*φέρω δὲ*> Erfurdt, but it is idle to guess at the lost syllables. **8, 9** Quoted (with the corruption *παρῴμωξα*) from the *Choeph.* by schol. to Eur. *Alc.* 768 (cod. Vat. 909) and recovered by Dindorf.—*ἐκφορᾷ* Dind. and most editt. ♀. **10** <*ἔα*> (extra metrum) conj. Dind. before the line (cf. *P. V.* 314).

σῶστρα, ἰατρεῖα, δίδακτρα). *λύτρον* is, of course, no parallel. The sense is simply 'a lock appertaining to nurture.' Cf. *Ag.* 651 *σωτηρίων πραγμάτων εὐάγγελον* ('news of safety'). It is dedicated in recognition of *τὸ τρέφεσθαι*. (A passive sense=*τὸν τεθραμμένον τῷ ποταμῷ* might be suggested by Homer's *χαίτην... τήν ῥα...τρέφε*, but is hardly possible.)

7 τὸν δεύτερον δὲ τόνδε. The art. is best explained by supposing the last words to have been *e.g.* 'I cut off my hair, *καὶ τὸν μὲν...ἔδωκα πλ. Ἴν. θρεπτήριον.*' —**τόνδε**: 'herewith,' the action going with the word.—**πενθητήριον.** Not only was the hair closely shorn at the *πένθος* for the newly dead (Hom. *Il.* 23. 135, 141—153, Soph. *Aj.* 1174, Eur. *Tro.* 480, *Alc.* 101, Bion 1. 81, Ov. *Met.* 13. 427 *Hectoris in tumulo canum de vertice crinem,* | *inferias inopes, crinem lacrimasque reliquit*), but separate locks were also offered from time to time at the tomb in commemoration. Cf. Soph. *El.* 53. 449 *τεμοῦσα κρατὸς βοστρύχων ἄκρας φόβας* | *...δὸς αὐτῷ* and inf. 172.—The whole passage is probably meant to convey also the thought 'Two locks of such different import! I celebrate my majority, but it is a sad one. What should be a festival is a day of grief.' The *parechesis θρεπτήριον. πενθητήριον* gains a certain meaning from this emphasis. Cf. Soph. *Aj.* 1086 *καὶ μὴ δοκῶμεν δρῶντες ἂν ἡδώμεθα* | *οὐκ ἀντιτείσειν αὖθις ἂν λυπώμεθα.*

8 οὐ γὰρ παρὼν κ.τ.λ. Cf. Eur. *Alc.* 767 (the servant complains) *οὐδ' ἐφεσπόμην,* | *οὐδ' ἐξέτεινα χεῖρ' ἀποιμώζων ἐμὴν* | *δέσποιναν* (where the schol. quotes our passage), *Suppl.* 772 *ἀλλ' εἶεν, ἀρῶ χεῖρ' ἁπαυτήσας νεκροῖς,* |"*Αιδου τε μολπὰς ἐκχέω δακρυρρόους.* Similar is *S. c. T.* 1050 *πῶς τολμήσω μήτε σε κλάειν* | *μήτε προπέμπειν ἐπὶ τύμβον;*—**παρὼν** ('in my place') is not otiose. It was a sacred duty for all friends to muster at the burial. Cf. v. 1012 *νῦν αὐτὸν αἰνῶ, νῦν ἀποιμώζω παρών.*—**μόρον**, not 'fate,' but 'death,' the meaning which the word always bears in tragedy. So also clearly in Heracleitus (*ap.* Clem. Alex. *Strom.* 3. 3) *γενόμενοι ζώειν ἐθέλουσι μόρους τ' ἔχειν* (cf. *ibid.* 4. 7).

[The connection of the line with the preceding is not very close. Perhaps *e.g.* <*ὦδ' ἐν χρόνῳ μέν, ἀλλ' ὅμως τιμῶν τάφον.*> should be interposed.]

9 ἐπ' ἐκφορὰν: '*for* the corpse to be borne forth (to burial).' The accus. expresses purpose. The first lifting of the hand in the customary gesture would be the signal for the procession.—**ἐκφορᾷ** (Dind.) is specious, but not necessary.

10 τί χρῆμα λεύσσω; said after a pause. He sees the procession in the distance towards the spectators' right. See Introd. pp. xxxiv sq.

12 πρέπουσα: *conspicienda.* Cf. *Suppl.* 727 *πρέπουσι δ' ἄνδρες νάιοι μελαγχίμοις* | *γυίοισι λευκῶν ἐκ πεπλωμάτων ἰδεῖν, Pers.* 250 *τοῦδε γὰρ δράμημα φωτὸς Περσικὸν πρέπει μαθεῖν* (in each case of something at a distance), Eur. *Suppl.* 1056 *πένθιμος πρέπεις ὁρᾶν, Hel.* 1204 *ὡς ἐσθῆτι δυσμόρῳ πρέπει.* The primary sense is that of a thing standing forth strikingly to the sight (and, metaphorically, to the other senses), whether in itself (as here) or preeminently among others (=*ἐμπρέπειν*). In v. 18 *πρέπουσαν* has the latter meaning, since the

πότερα δόμοισι πῆμα προσκυρεῖ νέον;
ἢ πατρὶ τὠμῷ τάσδ' ἐπεικάσας τύχω
χοὰς φερούσας νερτέροις μειλίγμασιν;
οὐδέν ποτ' ἄλλο· καὶ γὰρ Ἠλέκτραν δοκῶ
στείχειν ἀδελφὴν τὴν ἐμὴν πένθει λυγρῷ
πρέπουσαν. ὦ Ζεῦ, δός με τείσασθαι μόρον
πατρός, γενοῦ δὲ σύμμαχος θέλων ἐμοί.
Πυλάδη, σταθῶμεν ἐκποδών, ὡς ἂν σαφῶς
μάθω γυναικῶν ἥτις ἥδε προστροπή.

*ΧΟΡΟΣ.

στρ. α'. ἰαλτὸς ἐκ δόμων ἔβαν
χοὰς προπομπὸς ὀξύχειρι σὺν κτύπῳ.

13 πῆμα M. πτῶμα Turnebus (through an error πόμα in Ald.), πρᾶγμα Heimsoeth, misled by schol., who seems to have read *e.g.* πήματος κυρεῖ νέου. See Appendix. **15** μειλίγματα Casaubon and most editions. ⸸. **17** στείχειν is accidentally omitted by G and thence by Ald. Turnebus filled the blank with ὁρᾶν. **18** τίσασθαι M.

poet would scarcely repeat exactly both the word and the thought. Both senses are combined in *S. c. T.* 117 ἑπτὰ δ' ἀγάνορες πρέποντες στρατοῦ | δορυσσόοις σάγαις.—**προσεικάσω**: lit. 'liken it to,' *i.e.* 'guess that it means.' Cf. *Ag.* 1123 κακῷ δέ τῳ προσεικάζω τάδε, Eur. *Hel.* 69 Πλούτου γὰρ οἶκος ἄξιος προσεικάσαι.

13 **προσκυρεῖ**: προσεγγίζει Hesych. (an unsatisfactory gloss which cannot be proved to belong to this place, but is more suited to passages like Theogn. 1361 ναῦς πέτρῃ προσέκυρσας). In Soph. *O. T.* 1298 ὦ δεινότατον πάντων ὅσ' ἐγὼ | προσέκυρσ' ἤδη the subject of the verb is reversed (cf. προσίεμαι τοῦτο, τοῦτο προσίεταί με, *incido in*, *incidit in me*). The sense, however, is the same, viz. 'light upon.' δόμοι προσκυροῦσι πήματι νέῳ might be easier, but Aeschylus was probably influenced by such uses of the simple verb as in Eur. *Rhes.* 745 κακὸν κυρεῖν τι Θρηκίῳ στρατεύματι | ἔοικεν.—**νέον**: as opposed to τὰ παλαιά (v. 740).

14 **ἢ πατρὶ τὠμῷ**: *i.e.* 'is it to my own father and none other?' The possess. adj. in tragedy almost invariably carries distinctly more stress when used with the article. In v. 17 τὴν ἐμὴν conveys a touch of affection which is readily felt.—**ἐπεικάσας τύχω**: lit. 'am I to be right in guessing?' = 'am I to guess, if I guess aright?' the delib. sense belonging (as Wecklein observes) rather to the participle. In Soph. *El.* 663 ἦ καὶ δάμαρτα τήνδ' ἐπεικάζων κυρῶ | κείνου; the verb is probably indic., but the similar subj. occurs Eur. *I. T.* 1321 πῶς ὀνομάσας τύχω; *Hipp.* 826 τίνα τύχαν σέθεν...προσαυδῶν τύχω; Hdt. 8. 101.

15 **φερούσας**. This construction (without εἶναι) after ἐπεικάζειν, though rare, should not be denied. Cf. *Suppl.* 293 καὶ τὰς ἀνάνδρους κρεοβόρους δ' Ἀμαζόνας, | εἰ τοξοτευχεῖς ἦτε, κάρτ' ἂν ἤκασα | ὑμᾶς, Soph. *El.* 663 (quoted in last note), Lucian *Par.* 49 σὺ δὲ ποῖόν τινα εἰκάζεις ἐν πολέμῳ τὸν παράσιτον; *Alex.* 60 ὡς (=ὥστε) εἰκάζειν προνοίας τινὸς τὸ τοιοῦτον.—**νερτέροις μειλίγμασιν**: in apposition to πατρὶ τὠμῷ, Agamemnon being called μειλίγματα (=δν μειλίσσει τις) by a familiar idiom. The χοαί are brought to him as one to be appeased in the underworld. In *Ag.* 1440 he is called Χρυσηίδων μείλιγμα τῶν ὑπ' Ἰλίῳ, and among many similar verbal neuters used of persons are μίσημα (*S. c. T.* 169, *Eum.* 73), στύγημα (Eur. *Or.* 480), χείρωμα (='slave' *S. c. T.* 1013), πίστωμα (*Pers.* 174), πρόσπτυγμα (Eur. *Or.* 1049), παραγκάλισμα (Soph. *Ant.* 650), κήδευμα (*O. T.* 85), ὕβρισμα (Eur. *H. F.* 459), τρύφημα (*I. A.* 1050), ἀγάπημα (Crates 2. 1). The plur. is not rare of a single person: cf. Eur. *Andr.* 1273 ὦ γενναῖα συγκοιμήματα (*i.e.* Thetis), *Hipp.* 11 Ἱππθέως παιδεύματα, Hom. *Il.* 17. 255 Πάτροκλον Τρῳῆσι κυσὶν μέλπηθρα γενέσθαι, Soph. *Ant.* 568 κτενεῖς νυμφεῖα τοῦ σαυτοῦ τέκνου. The

Is some fresh blow befalling the house again? Or shall I guess not amiss that 'tis to my sire they come, bearing libations for nether powers whom men appease? It can be nought but that; for Electra, mine own sister, methinks, walks there, conspicuous in dole and mourning.

O Zeus, grant me vengeance for my murdered sire, and lend gracious aid to me.

Pylades, let us withdraw, that I may learn for sure what this suppliant approach of women-folk may mean.

[*Exeunt* ORESTES and PYLADES (*to left*). *Enter* CHORUS (*from right*).]

CHORUS.

Sped on an errand come I abroad, to tend libations on their 1st strophe.

20 ἐκποδῶν M, corr. Stanley. **22** The MS has no sign of the speaker.—ἵαλτος M, corr. Turnebus.—ἔβην Robortello. A mended rent in the MS has left only ἐ... visible, but there can be no doubt of the word. ἔβαν Dind. For the consistent restoration of ᾱ-forms see Appendix. **23** χοαῖς Keck, χοᾶν Casaubon. ⏑ .—συνκύπτωι M (made from συγκυ...ωι). σὺν κτύπῳ Arnaldus, σὺν κόπῳ Jacob. ⏑.

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notion of the plur. is frequentative, *e.g.* παιδεύματα 'to whom lessons are given.' So μειλίγματα = 'one who is wont to be appeased.' Orestes supposes that the χοαί may be brought as part of a periodical commemoration.

[From overlooking this meaning and construction of μειλίγμασιν there come (1) impossible interpretations of the dat. as causal or circumstantial (the verbals quoted from Thuc. 3. 82 and 6. 33 being of quite another class): (2) a correction to **μειλίγματα**. A corruption of the latter by false attraction would belong to a common type, but for νερτέροις we should expect νερτέρων (despite *Pers.* 613 χοὰς | φέρουσ', ἅπερ νεκροῖσι μειλικτήρια, where the dat. depends on the implied ἐστί). In any case the change is unnecessary.]

16 **καὶ γὰρ κ.τ.λ.**—**καὶ** belongs to **Ἠλέκτραν** (cf. v. 206): 'for 'tis even Electra' (who would hardly be in such conspicuous grief for any one else).—**Ἠλέκτραν**. The mention of the name (like that of Pylades in v. 20) is a simple device for informing the audience. Cf. *P. V.* 3, 12, 312, *Pers.* 1, 158 sq., *Ag.* 270 &c.

17 **τὴν ἐμήν**: cf. v. 14 τῷμῷ (n.).—**λυγρῷ**. It may be remarked that the word is applicable to her garb (*squalente*) as well as to the other conspicuous manifestations included in the πένθος. Cf. Hom. *Od.* 17. 203 τὰ δὲ λυγρὰ περὶ χρόα εἵματα ἕστο, *ibid.* 572. πένθος λυγρόν is not 'bitter grief' as the inward feeling, of which Orestes can tell nothing.

18 **πρέπουσαν**, sc. ἐν αὐτοῖς: cf. v. 12 (n.).—**ὦ Ζεῦ**: the sight of Electra in grief provokes this outburst (Klaus.).

19 **πατρός** is opposed in both sense and position to **ἐμοί**: 'grant me to avenge my *father*, and champion my *own* cause.' The emphasis of the form ἐμοί is sometimes of antithesis, sometimes of pathos or appeal (v. 238, *Ag.* 934 πιθοῦ· κράτος μέντοι πάρες γ' ἐκὼν ἐμοί).—**θέλων**. A god acts as is his good pleasure (Hom. *Od.* 17. 424 ἀλλὰ Ζεὺς ἀλάπαξε Κρονίων· ἤθελε γάρ που). Hence he is said to prosper a thing θέλων, by lending it his will, 'if he so will it.' Cf. v. 789, 810, *Suppl.* 155 θέλουσα δ' αὖ θέλουσαν ἀγνά μ' ἐπιδέτω Διὸς κόρα ('of her grace'). *Ag.* 669 Τύχη δὲ σωτὴρ ναῦν θέλουσ' ἐφέζετο is therefore perfectly sound. Similarly χρήζων (v. 339, Eur. *Suppl.* 597 ἦν μὴ τὸν θεὸν χρήζοντ' ἔχῃ), and πρόφρων (*Suppl.* 222).

21 **γυναικῶν** might be construed with μάθω, but has more point with **προστροπή**.—**προστροπή**: ἱκέτις πρόσοδος schol., ἱκετεία Hesych. Rather perhaps, 'band of suppliants,' an abstract collective like φυγή, θεωρία, δουλεία, οἰκετεία, ἐπικουρία &c.

22—82 Parodos. The Chorus con-

πρέπει παρηὶς φοινίοις ἀμυγμοῖς
ὄνυχος ἄλοκι νεοτόμῳ·
δι' αἰῶνος δ' ἰγγμοῖσι βόσκεται κέαρ·
λινοφθόροι δ' ὑφασμάτων

24 φοίνισσ' ἀμυγμοῖς M. φοινίοις ἀμυγμοῖς Stanley. Misconception of the metre has led to *e.g.* παρῇσι φοίνιος διωγμός (Hermann), παρῇσι φοινίοις ἀμυγμός (Conington).

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sists of (probably) 12 elderly (v. 170) handmaids, who enter the orchestra from the spectators' right in 3 στοῖχοι or 4 ζυγά. For discussion of details see Introd. p. xxxv, where also the ode is summarised. There is no ground for supposing the women to be Trojan (pp. 4 sq.). From the absence of anapaests (contrast the parodos of the *Supplices*, *Persae* and *Agamemnon*) we may conjecture that the actual entry is attended by the ritual cries and gestures of mourning, while the ode begins only after the Chorus has arrived at the foot of the χῶμα.

22 ἰαλτὸς. For so many women to come out of doors (ἐκ δόμων) was unusual and required explanation: 'sent on special errand.' Cf. v. 44.—For the fem. form cf. 235 δακρυτὸς ἐλπίς, *P. V.* 617 Ἥρᾳ στυγητός (of Io), *Ag.* 299 πορευτοῦ λαμπάδος, 598 πλαγκτὸς οὖσα, Hom. *Il.* 2. 742 κλυτὸς Ἱπποδάμεια.—ἔβαν (like ἔφλαδον 28) is timeless: 'I come.'

23 χοὰς: an accus. depending on the sense ἔβαν προπομπός (=προὔπεμψα) rather than on προπομπός alone. The latter construction cannot, however, be denied, though exact parallels are very rare, since in many of the instances adduced the 'governing' adj. is accompanied by a verb, while in most of them the accus. is a neuter adj. and approaches an acc. of respect. Cf. Plat. *Charm.* 158 C ἐξάρνῳ εἶναι τὰ γεγενημένα, Eur. *I. A.* 1255 τά τ' οἰκτρὰ συνετός εἰμι καὶ τὰ μή, Xen. *Cyr.* 3. 3. 9 ἐπιστήμονες ἦσαν τὰ προσήκοντα, *P. V.* 935 ἄπορα πόριμος (sc. ἐστί), *Pers.* 984 μυρία πεμπαστάν (verbal noun, as in Plat. *Apol.* 18 B τὰ μετέωρα φροντιστής). A personal accus. occurs in Soph. *Ant.* 787 καί σ'...ἀθανάτων φύξιμος οὐδείς (sc. ἐστι). In Soph. *O. C.* 1019 πομπὸν δ' ἐμὲ | χωρεῖν (see Jebb's note), ἐμὲ is the subject. In *S. c. T.* 351 εὐνάν should not be taken with τλάμονες, and in *Ag.* 1075 (πολλὰ συνίστορα αὐτόφονα κακά) συνίστορα may be neut. and nom. The clearest examples, if quite sound, are inf. 809 (ἐπι)φορώτατος πρᾶξιν οὐρίαν, 155 ἀπότροπον ἄγος, *Suppl.* 602 τὸ πᾶν μῆχαρ οὔριος, and these would be sufficient. Cf. Tyrrell's note on Eur. *Bacch.* 585. It is now recognised, however, that an accus. may often depend on the sense of an entire expression while it cannot be directly attached to any one word in it, *e.g. S. c. T.* 276 ζωπυροῦσι τάρβος τὸν ἀμφιτειχῆ λεών, Soph. *El.* 123 τίνα...τάκεις...οἰμωγὰν Ἀγαμέμνονα;—For the sense cf. *Pers.* 624 γαπότους...τιμὰς προπέμψω.

ὀξύχειρι κ.τ.λ. Much will be lost in the interpretation of the passage unless it is seen that the Chorus is insisting on the sincerity of its grief. Professional ἰηλεμίστριαι naturally spared themselves when beating their heads and breasts, tearing their cheeks and rending their robes. Their gestures were mainly affected. But the grief of the Chorus for the condition of the house is abiding (cf. **δι' αἰῶνος**) and heartfelt (**κέαρ**). The blows upon the head wound (**ὀξύχειρι**), the gashes in the cheeks unmistakably draw blood (**πρέπει**, **φοινίοις**), the rending of the robes is genuine (**λινοφθόροι**) and audible (**ἔφλαδον**), the blows upon the breast inflict real pain (**ἄλγεσιν**). Cf. 424 sqq. This protestation of earnestness was not unnecessary where a hackneyed ceremonial was so often performed by deputy. Cf. *S. c. T.* 858 κλαίω, στένομαι, καὶ δόλος οὐδείς | μή 'κ φρενὸς ὀρθῶς με λιγαίνειν, ἴδ. 899 δόμων μάλ' ἀχαέσσα τοὺς | προπέμπει δαϊκτὴρ γόος αὐ|τόστονος, αὐτοπήμων, | δαϊόφρων, οὐ φιλογαθής, ἐτύμως | δακρυχέων ἐκ φρενός (where each word should be weighed).

ὀξύχειρι: 'of a hand that is ὀξεῖα, *i.e.* keen, wounding.' Less well it might be taken (1) of the sound or (2) of swiftness (cf. ὀξύπους, ὀξύπτερος).—**σὺν**: 'to the accompaniment of,' the previous words being equivalent to πομπὴν ποιοῦμαι.—**κτύπῳ**. The schol. apparently read **κόπῳ** (v. crit. n.), his ἀντὶ <τοῦ> κοπετῷ being meant to prevent the misinterpre-

way with thuds of hands that wound. Bright on my cheek shews the crimson gash, where my nail hath ploughed fresh furrows; though 'tis ever and always my heart finds food in wailings. To the tune of stinging blows the rendings sounded

Possibly *φοίνισσ'* arose from *φοίνιϾ* (= *φοίνιος*), the true reading being *πρέπει παρηὶς φοίνιός γ' ἀμυγμοῖς* (with *γ'* emphasizing the sincerity). **26** *διοιγμοῖσι* M, corr.

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tation 'weariness.' It is hard to decide between the two words, the one expressing the thud (Eur. *Suppl.* 72 *ἀχοῦσιν προπόλων χέρες*, *Alc.* 103 *οὐ δουπεῖ χεὶρ γυναικῶν*, Soph. *Aj.* 631 *χερόπλακτοι δ' | ἐν στέρνοισι πεσοῦνται | δοῦποι*), the other the blow (Eur. *Tro.* 788 *τάδε σοι δίδομεν | πλήγματα κρατὸς στέρνων τε κόπους*). But (1) *ὀξύχειρ κτύπος* is Aeschylean for a blow which is not mere noise but hurts keenly, (2) the reference being to the head (and not to the breast till v. 28) we may prefer *κτύπῳ* on comparing v. 426, Eur. *Phoen.* 1351 *ἐπὶ κάρα τε <θέτε?> λευκοπήχεις κτύπους χερῶν*, *Andr.* 1210 *οὐκ ἐπιθήσομαι δ' ἐμῷ | κάρᾳ κτύπημα χειρὸς ὀλοόν;* Of the breast *κτύπος* occurs Eur. *Suppl.* 604 *στερνοτυπεῖς... κτύποι*.

24 πρέπει παρηὶς κ.τ.λ. For the metre see Appendix. From the beating of the head we pass to the rending of the cheeks. This transition becomes almost a commonplace. Cf. Eur. *Hec.* 652 *πολιόν τ' ἐπὶ κρᾶτα μάτηρ | τέκνων θανόντων τίθεται | χέρα, δρύπτεταί τε παρειάν, | δίαιμον ὄνυχα τιθεμένα σπαραγμοῖς*, *Hel.* 372 *ἐπὶ δὲ κρατὶ χέρας ἔθηκεν, | ὄνυχι δ' ἀπαλόχροα γένυν | ἔδευσε φονίαισι πλαγαῖς*, *El.* 146.—For the practice of tearing the cheeks cf. Hom. *Il.* 19. 285 (*ἄμυσσεν*), Eur. *Andr.* 826 (*ἀμύγματα*), *Suppl.* 50 (*καταδρύμματα*), *Or.* 961 &c. Commentators remark that, if it was forbidden at Athens (Plut. *Sol.* 21), the law was futile.—**πρέπει**: v. 12 (n.). The nail-marks are distinct in their crimson: there can be 'no mistake.' Cf. *Ag.* 30 *ὡς ὁ φρυκτὸς ἀγγέλλων πρέπει* ('unmistakably').—**φοινίοις**. For the emphasis on the reality of drawing blood cf. Eur. *Hec.* 652 and *Hel.* 372 (quoted above), *Suppl.* 76 *διὰ παρῇδος ὄνυχα λευκὸν | αἱματοῦτε χρῶτά τε φόνιον*, *Hel.* 1089 *ὄνυχα φόνιον*.

25 ἄλοκι: cf. Eur. *Suppl.* 826 *κατὰ μὲν ὄνυξιν ἠλοκίσμεθα*. The metaphor is continued in **νεοτόμῳ**. Cf. *fr.* 196 *ἄροτρον...τέμνει...ἄρουραν*. The gash is compared to the red earth newly turned up by the plough.—For the double dat. a near parallel is found in Eur. *Hel.* 373 *ὄνυχι...γένυν | ἔδευσε φονίαισι πλαγαίς*, and *P. V.* 886 *θηλυκτόνῳ | Ἄρει δαμέντων νυκτιφρουρήτῳ θράσει*, one less near in Soph. *Aj.* 230 *παραπλάκτῳ χερὶ συγκατακτὰς | κελαινοῖς ξίφεσιν βοτά*. The one dat. may be instrumental to the other (*i.e.* *ἀμυγμοὶ ἄλοκι*), or, less probably, appositional.

26 δι' αἰῶνος κ.τ.λ. As Wecklein points out, the line is (partly) parenthetic, the antithesis of the old and abiding grief being suggested by the mention of the new external signs (*νεοτόμῳ*). The position of *δι' αἰῶνος* is not accidental.—**βόσκεται**. Cf. Themist. *Or.* 7. 90 D *θρηνῶν ἐρῶντες καὶ στεναγμῶν, οἰμωγῆς ἀκορεῖς, δάκρυσι πιαινόμενοι*, *Psalm* 42. 3 *my tears have been my meat day and night*. The rather difficult sense is that the sad heart has an appetite only for lamentations. There is a species of oxymoron in the thought of the sustenance which is no sustenance.

27 λινοφθόροι δ' ὑφασμάτων κ.τ.λ. We come now to the beating of the breast combined with rending of the clothes. The construction is involved and doubtful. The alternatives seem to be (1) to take (with schol.) *πρόστερνοι στολμοὶ* as subject and *ἔφλαδον λακίδες λινοφθόροι* as predicate (*i.e.* *ὥστε γενέσθαι λακίδες*), (2) to regard *στολμοὶ* as a loose appositional afterthought to *λακίδες*, 'the rents burst loudly, (that is) the folds &c.' For (1) it is usual to quote *Pers.* 836 *πάντα γὰρ | κακῶν ὑπ' ἄλγους λακίδες ἀμφὶ σώματι | στημορραγοῦσιν ποικίλων ἐσθημάτων*. There, however, it is harsh to join *πάντα* with *ποικίλων ἐσθημάτων*, and *λακίδες* would be awkwardly placed. Nevertheless, setting this dubious instance aside, a language which says *e.g.* *δερῶ σε θύλακον κλοπῆς* (Ar. *Eq.* 370), *κατατμηθείην τε λέπαδνα* (*ib.* 768), *ἤθελον ...ἀσκὸς δεδάρθαι* (Sol. *fetr.* 33. 5), *τρεῖς μοίρας δασάμενος πάντα τὸν στρατὸν* (Hdt. 7. 121), might equally well say *στολμοὶ πέπλων ἔφλαδον λακίδες*. An objection might seem to lie rather to the order than to the syntax, since the position of *λινο-*

λακίδες ἔφλαδον ὑπ' ἄλγεσιν
πρόστερνοι στολμοὶ
πέπλων ἀγελάστοις
ξυμφοραῖς πεπλαγμένων. 30

ἀντ. α'. τορός γε Φοῖβος ὀρθόθριξ
δόμων ὀνειρόμαντις ἐξ ὕπνου κότον

Canter. **28** ἄλγεσι M. ἄλγεσιν Et. Mag. p. 403, 47. **29** προστελνοι M, with ρ superscript by m. The error was due partly to confusion of mental pronunciation in στερνοιστολμοι and partly to the ease with which ρ and λ interchange (cf. Ar. *Vesp.* 45). See Kühner-Blass *Gr. Gramm.*[3], vol. I. pp. 73, 145, 179. προστέρνου στολμοῦ Hartung, though προστέρνοις στολμοῖς might have been nearer. **30** κόλπων Weil. **31** πεπληγμένων M. See Appendix to v. 22. **32** τορὸς γὰρ Φοῖβος M. The metre is indefensible. δὲ for γὰρ Lachmann. For this it may

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φθόροι λακίδες would suggest the subject; but a much stronger case is met with in 319 sq. χάριτες δ' ὁμοίως | κέκληνται γόος εὐκλεής. where, though γόος is the subject, the predicate both precedes and attracts the verb. Moreover λινοφθόροι is the emphatic word and is placed accordingly. For (2) is quoted *Ag.* 984 σπλάγχνα δ' οὗτοι ματᾶζει | πρὸς ἐνδίκοις φρεσὶν τελεσφόροις | δίναις κυκλούμενον κέαρ. But κέαρ is actually one of the σπλάγχνα and is an ordinary partitive apposition, whereas στολμοί are not themselves λακίδες. On the whole the former rendering seems Greek and is to be preferred.—**λινοφθόροι ὑφασμάτων** (to be joined) *i.e.* no make-believe, but rents which destroy the threads on which such labour of weaving has been spent (= διαφθείρουσαι τὰ λίνα τὰ συνυφασμένα), the gen. being objective to the sense of φθείρειν. Cf. *Ag.* 1155 γάμοι ὁλέθριοι φίλων, Eur. *Andr.* 1194 τοξοσύνᾳ φονίῳ πατρός. See Kühner-Gerth *Gr. Gr.*[3] p. 371. For the same thought cf. *Suppl.* 915 λακὶς χιτῶνος ἔργον οὐ κατοικτιεῖ, 126 ἐμπίτνω | ξὺν λακίδι λινοσινεῖ | Σιδονίᾳ καλύπτρᾳ.—**ὑφασμάτων** is thus anything but tautological with πέπλων, the notion uppermost being that of the ἐργασία (cf. 230 ὕφασμα τοῦτο, σῆς ἔργον χερός).

28 λακίδες in itself might be (1) the rending, as in *Suppl.* 126, 915, (2) the rents made, (3) the tattered material (=λακίσματα), as in Ar. *Ach.* 423 πολας ποθ' ἁνὴρ λακίδας αἰτεῖται πέπλων; In the predicative constr., as above explained, the choice is indifferent between the two last.—**ἔφλαδον.** Aeschylus plays upon the similarity of λακὶς and λακεῖν (Append. to v. 32). Aristonicus (grammarian temp. Strab.) *ap.* Orion. p. 96. 27 says λακίδες· παρὰ τὸ λακεῖν καὶ ἠρέμα ψοφεῖν ἐν τῷ σχίζεσθαι.—**ὑπ' ἄλγεσιν:** ὑπὸ τῶν κοπετῶν schol. rightly. The pains are not of grief, but of the blows, which really 'hurt.' Cf. Soph. *El.* 90 στέρνων πληγὰς αἱμασσομένων. The dat. with ὑπὸ is of accompaniment: Hes. *Scut.* 282 τοίγε μὲν αὖ παίζοντες ὑπ' ὀρχηθμῷ καὶ ἀοιδῇ, | τοίγε μὲν αὖ γελόωντες ὑπ' αὐλητῆρι (immediately after ὑπ' αὐλοῦ, ὑπὸ συρίγγων), Pind. *fr.* 48 αἱθομένα δᾷς ὑπὸ ξανθαῖσι πεύκαις, Bacchyl. 3. 17 λάμπει δ' ὑπὸ μαρμαρυγαῖς ὁ χρυσός, Hom. *Od.* 7. 193 and frequently in late prose *e.g.* Lucian *Philops.* 32 ὑπὸ πυκνῇ τῇ βάσει ἀναπηδῶντες. Had ἄλγεσιν meant 'pangs of grief' the sense would have been causal. Cf. *Eum.* 379, *Ag.* 883, 1164, Apoll. Rhod. 4. 569 ἁρπάξας ὑπ' ἔρωτι.

29 πρόστερνοι. Cf. Eur. *Suppl.* 978 πέπλων | πρὸς στέρνῳ πτύχα τέγξω.—**στολμοὶ πέπλων** forms one notion='drapery,' 'robing.' Cf. Eur. *Alc.* 216 μέλανα στολμὸν πέπλων.

30 ἀγελάστοις: 'strangers to laughter' (into which laughter never comes). So Crassus bore the nickname 'Ἀγέλαστος (Lucil. *ap.* Cic. *Fin.* 5. 30) because he was never known to smile (or but once). As a mere litotes 'not to be smiled *at*' (='lamentable') the expression appears extremely weak. ἄζηλος, ἀμέγαρτος and their like are, of course, on another footing.

31 ξυμφοραῖς: causal dat. Cf. Eur. *Hel.* 79 ταῖς ἐκείνης συμφοραῖς ἐμὲ στυγεῖν, *Or.* 461, *Andr.* 247, 919, *Ion* 940,

loud as they made havoc of the linen weft, where my robe drapes a breast smitten for fortunes that know no mirth.

'Clear' indeed, setting the hair on end, was the Phoebus who divines for the house in dreams, when, with breath of wrath in 1st antistrophe.

be urged that γὰρ is a frequent gloss upon δὲ (see the schol. at vv. 238, 517, 622, 633). MSS often shew γὰρ written over δὲ (*S. c. T.* 113, 453 &c.) and the interpretation sometimes ousts the original (*e.g.* Soph. *Ant.* 672). More probably γε (or γ') was misread as γ (cf. *Ag.* 755, where τὸ γὰρ δυσσεβὲς should be τό γ' εὐσεβὲς γὰρ). For the force of γε see Appendix.—τορὸς φόβος γὰρ (Arnaldus), τορὸς γὰρ ὀρθόθριξ φόβος (Heath) are suggested by ὁ σαφὴς φόβος of the schol. at v. 35 (q.v.), but the error is more likely to be textual in the scholion. In Bacchyl. 5. 23 the papyrus has Φοίβῳ

Hipp. 1142, Soph. *Aj.* 531 φόβοισί γ' αὐτὸν ἐξελυσάμην, Thuc. 3. 98 τοῖς πεπραγμένοις φοβούμενος τοὺς Ἀθηναίους. So inf. 52, 81 &c.—**πεπλαγμένων** is most naturally understood of the κόπος and is difficult to separate from πέπλων. The robes have been torn at the breast, where also the blows have descended upon them. Otherwise, though awkwardly, ἡμῶν might be supplied, the gen. being either absolute or dependent on πέπλων.

32—36 τορὸς...πίτνων. The Chorus turns to the cause of its mission, in language heavily charged with double meanings. Sufficient justice has not always been done to passages of this kind in Aeschylus. An instructive example occurs in *Ag.* 445 sqq. ὁ χρυσαμοιβὸς δ' Ἄρης σωμάτων | καὶ ταλαντοῦχος ἐν μάχᾳ δορὸς | πυρωθὲν ἐξ Ἰλίου | φίλοισι πέμπει βαρὺ | ψῆγμα δυσδάκρυτον ἀνὴ τάνορος σποδοῦ γεμί|ζων λέβητας εὐθέτους, where at least ταλαντοῦχος, πυρωθέν, βαρύ, ψῆγμα, σποδοῦ, λέβητας bear parallel allusions (1) to battle and the ashes of the slain, (2) to money-changers and purified gold-dust. So ἀντάνορος is both 'as the price of a man' and 'instead of a man.' Meanwhile σωμάτων, ἐν μάχᾳ δορός, δυσδάκρυτον are the qualifying words which emphasize the difference. See note inf. 384. Similarly here **ὀρθόθριξ**, (ὀνειρό)**μαντις**, **πνέων**, **ἀμβόαμα**, **μυχόθεν**, **ἔλακε** at least convey parallel allusions (1) to a nightmare, the terror, and the scream, (2) to the loud inspired deliverance from the shrine of Delphi. Meanwhile **δόμων**, **ὀνειρό**(*μαντις*), **ἐξ ὕπνου**, **ἀωρόνυκτον** emphasize the points of difference. To a contemporary Greek both sets of references would be clear, and the skilfully maintained μεταφορά would be greatly to his taste.

32 τορός *γε Φοῖβος. For the reading see crit. n., and for the Aeschylean play upon the meanings of words and for the force of **γε** ('clear *indeed*') see Appendix. Whether one scholiast did or did not find **φόβος** in some text, there can be no question of the soundness of Φοῖβος, which is the keyword to the double chain of meanings. Nevertheless the poet doubtless meant the figurative Φοῖβος to suggest the φόβος which was *literally* the Φοίβος in this case. Cf. 928 ἦ κάρτα μαντις οὐξ ὀνειράτων φόβος.—**τορός**: (1) =σαφής, of oracular utterance. Cf. *Ag.* 1162 (of Cassandra) τί τόδε τορὸν ἄγαν ἔπος ἐφαμίσω; *P. V.* 690 ἐναργὴς βάξις. An opposition is implied to the *ambages* (τὰ λοξά) of Loxias; (2), of fear, ='piercing,' *P. V.* 194 φρένας ἐρέθισε | διάτορος φόβος.—**Φοῖβος**: the typical 'divining Spirit,' used somewhat in the same way as Ἀφροδίτη ('charm'), Ἄρης ('the fighting spirit'='prowess'). φοιβάς, φοιβόληπτος &c. shew the tendency to generalise the word.—**ὀρθόθριξ**, as Verrall well remarks, is apposite to 'divine possession (cf. Verg. *Aen.* 6. 48, of the Sibyl) as well as to terror' (*S. c. T.* 551).

33 δόμων ὀνειρόμαντις, *i.e.* not the universal oracle, Φοῖβος of Delphi, the μάντις of the tripod, but a prophetic possession sent by a tutelary *genius* of the house and taking the shape of a dream. For the peculiar signs and warnings of individual houses cf. Eur. *Hel.* 819 ΕΛ. ἔστ' ἔνδον αὐτῷ ξύμμαχος θεοῖς ἴσῃ. | ΜΕ. φήμῃ τις οἴκων ἐν μυχοῖς ἱδρυμένῃ; and, for the restriction implied in δόμων, *Ag.* 418 δόμων προφῆται.—**ἐξ ὕπνου**: not =ἐν ὕπνῳ, but the inspiration came through a state of sleep, and not, as with the Delphian πρόμαντις, through intoxication by the vapour of the chasm. —**κότον πνέων**: 'in wrathful spirit' does

πνέων ἀωρόννυκτον ἀμβόαμα
μυχόθεν ἔλακε περὶ φόβῳ,
γυναικείοισιν ἐν δώμασιν βαρὺς πίτνων.
κριταί <τε> τῶνδ' ὀνειράτων
θεόθεν ἔλακον ὑπέγγυοι
μέμφεσθαι τοὺς γᾶς
νέρθεν περιθύμως
τοῖς κτανοῦσί τ' ἐγκοτεῖν.

στρ. β'. τοιάνδε <δὲ> χάριν ἄχαριν ἀπότροπον κακῶν,
ἰὼ γαῖα μαῖα,
μωμένα μ' ἰάλλει
δύσθεος γυνά. φοβοῦ-
μαι δ' ἔπος τόδ' ἐκβαλεῖν·

for φόβῳ. φόβος..κότον πνέων is very unnatural. **35** ἔλαχε M (with .κε. superscript by m).—περιφόβως Portus, περίφοβον Stanley. **36** γυναικείοισιν and πιτνῶν M. **37** κριταί M. Porson added τε (=-ται in pronunciation). **38** ἔλαχον

not exhaust the sense, but πνέων is meant also to suggest ἐπίπνοια, 'afflatus,' *i.e.* 'inspiring a message of wrath.' Literally the genius is said, when his visitations are terrifying, to have 'an angry mood.' Cf. v. 951 ὀλέθριον πνέουσ' ἐν ἐχθροῖς κότον, Soph. *El.* 480 ἀδυπνόων κλύουσαν ὀνειράτων, *fr.* 62 &c.—The κότος is properly that of Agamemnon (v. 41).

34 ἀωρόννυκτον. The Delphian responses were not delivered till after sunrise (Eur. *Ion* 82—101).—**ἀμβόαμα**: a word applicable to both a shriek and an oracular utterance. Cf. ἐξορθιάζειν (270, 953).

35 μυχόθεν plays upon the μυχός (=ἄδυτον) of Apollo (cf. 953 μέγαν ἔχων μυχὸν χθονός, *Eum.* 39 πολυστεφῆ μυχόν) and the θαλάμου μυχός (Pind. *N.* 1. 42, Hom. *Od.* 7. 96) in which Clytaemnestra was dreaming.—**ἔλακε**: a *vox propria* of oracles. Cf. Eur. *I. T.* 976, *Or.* 330, Soph. *Ant.* 1094, Ar. *Plut.* 39 (τί δῆτα Φοῖβος ἔλακεν ἐκ τῶν στεμμάτων;).—**περὶ φόβῳ**: cf. *Pers.* 697 περὶ τάρβει. So ἀμφὶ τάρβει (inf. 545), ἀμφὶ φόβῳ (Eur. *Or.* 825).

36 γυναικείοισιν ἐν δώμασιν. Nothing had yet been said to shew that it was Clyt. who dreamed, and μυχόθεν required amplification. Though 'the women's chambers'=the γυναικωνῖτις, the words are not a mere periphrasis. We must not indeed render (with a schol.) 'upon a house belonging to (*i.e.* where were none but) women,' since the facts are otherwise (567, 652); but γυναικείοισιν at least expresses a quarter where terror was naturally greater.—**ἐν ... βαρὺς πίτνων** =βαρὺς ἐμπίτνων, 'with dire visitation.' ἐμπίτνειν is again a word of double reference. The primary notion is of an assailant who overmasters by throwing all his weight. Cf. *Ag.* 1173 (of a supernatural power, as here) καὶ τίς σε (sc. Cassandra) τίθηισι δαίμων ὑπερβαρὴς ἐμπίτνων | μελίζειν πάθη γοερά. But (1) from the parallel passage ἐμπίτνειν appears to be recognised in the sense of 'coming with possession,' to which the recipient yields only when overpowered. Cf. Verg. *Aen.* 6. 77 *at*, Phoebi nondum patiens, *immanis in antro* | *bacchatur vates, magnum* si pectore possit | excussisse *deum; tanto magis ille* fatigat | *os rabidum, fera corda* domans: (2) Aeschylus is almost certainly playing on the notion (and the supposed etymology) of ἐφιάλτης or ἡπιάλης (*incubus*), a power defined (Bekk. *Anecd.* p. 43. 1) as ὁ ἐπιπίπτων τοῖς κοιμωμένοις δαίμων.—**πίτνων**, not πεσών (despite aor. ἔλακε), since the cry came during the process, not after the achievement, of mastery.

37 τῶνδ' ὀνειράτων: 'dreams *like* these' (when the δόμων ὀνειρόμαντις sends them).

38 θεόθεν ἔλακον ὑπέγγυοι: not ἐκ

sleep, he raised for terror at dead of night his loud cry from the inmost bower, in heavy visitation of the women's chambers. And the readers of dreams like these, who vouch for heaven's mind, gave thus their rede, 'They who are underground complain in bitter ire and are vengeful toward the slayers.'

And this is the graceless grace to forefend ill—mark it, O Earth, my mother!—whereon a godless woman is bent and sends me forth withal. Her word! I fear to let it fall! For 2nd strophe.

M, corr. Turnebus. **42** τοιάνδε χάριν M. The scansion ἀπότροπον is not out of the question (⏑), but is improbable. δὲ was added by Hartung.—ἀχάριτον Elmsley, but ⏑. **44** μιλλεῖ M, corr. Pauw. μ' ἴαλε Blomfield. **46** ἐκβάλλειν M,

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θεῶν ἠσφαλισμένοι τὴν μαντείαν (as one schol.). Rather construe θεόθεν ἔλακον ὑπέγγυοι, so that each of the three words practically belongs ἀπὸ κοινοῦ to the others. They 'gave their rede' θεόθεν ('by help of heaven') and ὑπέγγυοι, 'with responsibility,' both to the gods (as their προφῆται) and to men (who employed them).—**θεόθεν**, *i.e.*, as Paley explains, not of themselves as mere θυμομάντεις (*Pers.* 227). Heaven gave them the power (cf. *Pers.* 102, Pind. *O.* 12. 11 and inf. 305 Διόθεν) or the inspiration (inf. 940, *Ag.* 107).—**ἔλακον**: 35 (n.).—**ὑπέγγυοι**: ἠσφαλισμένοι ('guaranteed') is much less supported than the τὴν ἀπόφασιν ἐγγυώμενοι of a second schol. Cf. Eur. *Hec.* 1029 τὸ...ὑπέγγυον | δίκᾳ καὶ θεοῖσιν, Hdt. 5. 71 ὑπεγγύους (to any penalty) πλὴν θανάτου.

39 μέμφεσθαι: 'are discontented,' the cause being explained in v. 41 with exegetic τ'.—**τοὺς κ.τ.λ.**, *i.e.* Agamemnon, though for less bluntness the dream-readers use the allusive plural.

42 τοιάνδε <**δὲ**>. See crit. n. The thought is 'and (in consequence of the warning) this is the paltry dole she sends.' Greek has no objection to the repeated sound -δε δὲ. Cf. 847 ἠκούσαμεν μέν..., Soph. *El.* 347 ἀρτίως ὡς, *O. T.* 567 πῶς δ' οὐχί; κοὐκ ἠκούσαμεν, Eur. *H. F.* 1289 ὁ Διὸς δς τέκν' ἔκτεινεν, Ar. *Nub.* 77 ἦν ἦν. Consider also *e.g.* v. 895 τόνδε δ' αἶδεσαι, Soph. *Ph.* 1331 τῆδε δ' αὖ δύνῃ, Eur. *Or.* 1243 τῷδ' ἐμοί τε τῇδέ τε.—**τοιάνδε**: sarcastically. Cf. 515 δειλαία χάρις, 517 τὰ δῶρα μείω δ' ἐστὶ τῆς ἁμαρτίας.—**χαριν ἄχαριν**: 'a graceless grace,' a boon unattended by χάρις, whether as grace of the sender or thanks of the receiver. It is neither spontaneous nor welcome. Cf. Soph. *El.* 440—448. —The reading ἀχάριτον is unhappy, weakening a form of antithesis much affected by the Greeks. χάρις ἄχαρις occurs *P. V.* 561, *Ag.* 1545, Eur. *I. T.* 566. So ἄδωρα δῶρα, γάμος ἄγαμος, Ἵρος ἄιρος (Hom. *Od.* 18. 73), νᾶες ἄναες (*Pers.* 682), πόλις ἄπολις (*Eum.* 460), &c.—**ἀπότροπον**. A lengthening of the 2nd syllable would, it is true, not be impossible. Cf. *Pers.* 220 ἀπότροπήν, *S. c. T.* 1052 κἀπότρεπομαι, *P. V.* 24 ἀπόκρυψει, but it is altogether more probable that ἀπότροπον exactly answers metrically to ἀπόλεμον (antistr.).—For the offering of χοαί after dreams cf. *Pers.* 222 sqq., Eur. *I. T.* 61, 159.

43 ἰὼ γαῖα μαῖα (or Γαῖα μαῖα). The thought of Clytaemnestra's wickedness evokes a cry of protest, addressed to Mother Earth (1) from the primitive custom of appealing to the great elemental powers (cf. Eur. *Med.* 58 γῆ τε κούρανῷ | λέξαι, *Hipp.* 601 ὦ γαῖα μήτερ, ἠλίου τ' ἀναπτυχαί, *P. V.* 88 ὦ δῖος αἰθήρ...παμμῆτόρ τε γῆ, *Suppl.* 901 μᾶ Γᾶ and context), (2) because the offerings are actually made to earth (γάποτοι, and cf. 127 sq.). Indeed in a sense Earth herself sends the dream. Cf. Eur. *Hec.* 70 ὦ πτόνια χθών, | μελανοπτερύγων μᾶτερ ὀνείρων, | ἀποπέμπομαι ἔννυχον ὄψιν.—**μαῖα** (a word of childlike affection) =τροφός in Hom. *Od.* 19. 16, and Hesych. explains as προσφώνησις πρὸς πρεσβῦτιν τιμητική, ἀντὶ τοῦ ὦ τροφέ.

44 μωμένα: with accus. (χάριν), cf. Soph. *Trach.* 1136 ἥμαρτε χρηστὰ μωμένη, *O. C.* 836 (τάδε).

46 ἔπος τόδ', viz. ἀπότροπον κακῶν, or, rather, the form of words therein implied (cf. v. 92 ἢ τοῦτο φάσκω τοῦπος... ἔσθλ' ἀντιδοῦναι;). ἔπος may ='word,' 'phrase,' or 'speech (to this effect).' The

τί γὰρ λύτρον πεσόντος αἵματος πεδῳ;
ἰὼ πάνοιζυς ἑστία,
ἰὼ κατασκαφαὶ δόμων·
ἀνάλιοι βροτοστυγεῖς
δνόφοι καλύπτουσι δόμους
δεσποτᾶν θανάτοισιν.

ἀντ. β'. σέβας δ' ἄμαχον, ἀδάματον, ἀπόλεμον τὸ πρὶν
δι' ὤτων φρενός τε
δαμίας περαῖνον
νῦν ἀφίσταται· φοβεῖ-

corr. Jacob. **47** λυγρὸν M, corr. Canter.—*πέδῳ* M. *πέδοι* Dind. The loc. form was apt to be changed (*e.g. Ag.* 1356 *πέδον πατοῦντες* MSS for *πέδοι*) and was certainly used at times by Aeschylus (*P. V.* 288 *πέδοι δὲ βᾶσαι* all MSS). Yet ⸸. **48** πανοϊζὺς M. **50** ἀνήλιοι M (cf. 22). **52** δεσποτῶμ M. *δεσποτᾶν* Blomfield (cf. 81). **53** ἀδάμαντον M, with most unlikely metre. MSS are un-

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Chorus has declared the mission graceless and impious, and fears to be concerned in it. The sense is not that of *φοβοῦμαι ἐκβαλοῦσα*, but 'I shrink from letting fall words of this purpose (as I am bidden to do in the prayer that this should be *ἀπότροπον*). *For* what redemption can there be &c.?'—The Scholiast rather pointlessly finds the *ἔπος* in *δύσθεος*.—**ἐκβαλεῖν** might simply ='utter' (Eur. *Ion* 959 *ἐκβαλοῦσ' ἔπη*, cf. *ἰέναι φωνήν*), but more probably connotes a certain recklessness, as in Hom. *Od.* 4. 503 *ὑπερφίαλον ἔπος ἔκβαλε* (akin to the notion in *ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων*; *Od.* 1. 64). Cf. Hdt. 6. 69 *ὡς ἀνοίῃ τὸ ἔπος ἐκβαλοι τοῦτο* (after *ἀιδρίῃ τοῦτο ἀπέρριψε τὸ ἔπος*), *Ag.* 1664.

47 τί γὰρ λύτρον κ.τ.λ., *i.e.* bloodshed of *this* kind (*συγγενοῦς, αὐτοκτόνου*). The poet does not always make the distinction clear. See v. 64 (n.).—**πέδῳ**. Though MSS have often corrupted **πέδοι** (see crit. n.), the loc. dat. finds sufficient warrant in *e.g.* Hom. *Il.* 5. 82 *πεδίῳ πέσε*, 19. 222 *χθονὶ...ἔχευεν*, Soph. *O. T.* 1266 *γῇ ἔκειτο*, Eur. *Bacch.* 972 *οὐρανῷ στηρίζον*. Some instances (like Vergil's *it clamor caelo*) may be explained as dat. of recipient. That a true loc. *πέδοι* (cf. *χαμαί*) remained extant in this word could not bar the use of the analogical *πέδῳ*.

48 sq. **ἰὼ πάνοιζυς κ.τ.λ.**: an exclamation prompted by mention of bloodshed and wickedness.—**ἑστία**: the centre of the family affections (cf. 627 *ἀθέρμαντον ἑστίαν δόμων*), while in *κατασκαφαὶ* **δόμων** the thought is of the nobility and renown of the house. In the relations of its members the family is for ever full of woe (*πάνοιζυς*); in its relation to the outer world it has been razed. In *Ag.* 1534 *πίτνοντος οἴκου* the metaphor is different.

50 ἀνάλιοι: *i.e.* through which it sees no sun. The exact sense (which is that of abasement rather than suffering) may be gathered from 804 sqq. *εὖ | δὸς ἀνιδεῖν δόμον ἀνδρός, | καὶ νιν ἐλευθερίως | λαμπρῶς ἰδεῖν φιλίοις | ὀγμασι δνοφερᾶς καλύπτρας* (q.v.). The house is 'under a cloud.' The metaphor from light and darkness is frequent. Cf. *Eum.* 380 *τοῖον ἐπὶ | κνέφας ἀνδρὶ μύσος πεπόταται | καὶ δνοφεράν τιν' ἀχλὺν κατὰ δώματος | αὐδᾶται πολύστονος φάτις*. Sometimes sorrow and not disgrace is the cause. *S. c. T.* 214 *κἀκ χαλεπᾶς δύας ὑπερθ' ὀμμάτων | κρημναμενᾶν νεφελᾶν*, *Pers.* 539 *πένθει δνοφερῷ*, &c. So *φάος* is either a glory (*φάος ἀρετᾶν* Pind. *O.* 4. 16) or a comfort (*Pers.* 303 *ἐμοῖς μὲν εἶπας δώμασιν φάος μέγα*). As a fact there is here, of course, a blending of suffering and sin, but **βροτοστυγεῖς** belongs only to the latter notion. 'Men shrink from it in loathing.' The *δνόφος* is a *βροτῶν στύγος*. (A rendering 'baleful to mankind' is untenable and away from the sense.)

51 δόμους, after *δόμων* (49). Such repetition was not avoided in Greek.

what redemption is there for blood once shed to earth?
Ah! hearth of nought but grief! Ah! house sapped and o'erthrown! Darkness, unvisited of the sun, abhorred of men, shrouds the house by reason of the deaths its masters die.

The reverence that of yore none could withstand or over- 2nd antistrophe.
come or challenge, that filled the people's ear and searched its heart, now casts allegiance off. But fear men have.

trustworthy as to the presence or absence of *ν* in words of this formation (*ἀπέραντον*, *ἀπέρατον* &c.). The old tendency to omit the reduced nasal before explosives (Meisterhans *Gr. Att. Insch.*² p. 64, Brugmann *Grundr.*² I. pp. 361 sq.) was allowed for in transcription and caused confusion. **54** *ὡτῶν* M, corr. m.—*φρένες τε* M, corr. Victorius. **55** *π..ρ..νον* M (presumably *παιραῖνον*), corr. m. **56** *ἀφίσταται* M,

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Cf. inf. 234—236, 237—238, 255—257, *Suppl.* 361 sq., Eur. *Hec.* 526 *σκίρτημα μόσχου σῆς καθέξοντες χεροῖν | ἔσπουτο· πλῆρες δ' ἐν χεροῖν λαβὼν δέπας | πάγχρυσον αἴρει χειρὶ παῖς Ἀχιλλέως.*

52 **δεσποτᾶν θανάτοισιν.** Both plurals might be simply allusive. *θάνατοι* = *θάνατος* in Soph. *El.* 205 *τοὺς ἐμοὺς ἴδε πατὴρ | θανάτους αἰκεῖς* (Jebb's note). But *δεσποτᾶν* includes all the Atreidae and *θάνατοι* the list of violent deaths (of Pleisthenes, Atreus, the children of Thyestes, Agamemnon): 'the deaths its lords die.'—The dat. is causal. Cf. 31 (n.).

53 sqq. **σέβας δ' κ.τ.λ.**: carrying on the sense of the decline of the house (49—52). The reverential awe once accorded to true majesty has given place to the obedience of mere fear. There is a *τυραννίς* (inf. 301—303, 971, *Ag.* 1633 sqq.) instead of a *βασιλεία*.

53 **ἄμαχον ἀδάματον ἀπόλεμον.** The combination of three adj. elaborating the same notion is a favourite *αὔξησις*. Cf. Eur. *Andr.* 491 *ἄθεος ἄνομος ἄχαρις ὁ φόνος*, Dem. *Phil.* I. 36 *ἄτακτα ἀδιόρθωτα ἀόριστα* (where Sandys quotes 9 § 40 *ἄχρηστα ἄπρακτα ἀνόνητα* and Milton *Par. L.* 2. 185 *unrespited, unpitied, unreprieved*). The rendering of the adjectives necessitated by *ἀδάματον* is 'resistless,' not 'yielded without a fight' (=*ἐκούσιον* schol.). The latter is perhaps implied and could be borne directly by *ἄμαχον ἀπόλεμον*, but the former is more natural for those words also. Cf. *Ag.* 763 *δαίμονα τὸν ἄμαχον ἀπόλεμον*.—**ἀδάματον.** The feeling could not have been mastered, do what one might.—**τὸ πρὶν ...νῦν**: *P. V.* 160 *τὰ πρὶν δὲ πελώρια νῦν ἀιστοῖ.*

54 **δι' ὧτων φρενός τε**: *i.e.* nothing to the contrary was either said or thought. The awe was not simply a thing to be professed *per ora virum*, but one to be felt in the heart. The same antithesis occurs inf. 459 sq., *S. c. T.* 25 *ἐν ὠσὶ νωμῶν καὶ φρεσίν*, and (virtually) *Ag.* 1036 *ἔσω φρενῶν λέγουσα πείθω νιν λόγῳ.*

55 sq. **δαμίας.** Aeschylus here and elsewhere recognises the distaste of his audience Demos for monarchy, although by B.C. 458 tyrannophobia had somewhat abated. See note on *Suppl.* 345 (375 W.). —**περαίνον** is imperf., (1) 'making its way through' (Pind. *P.* 10. 28), or (2) 'accomplishing its will' (Sidgwick). For the former meaning *περᾶν* is compared, but perhaps more apposite is the use of *ἄνειν*, *ἀνύειν*, *τελεῖν* of 'winning' through. Cf. 795 (n.).

56 **ἀφίσταται.** Not merely 'ceases,' but with a political metaphor 'casts off allegiance.' The pres. rather than *ἀφέστηκεν*, because the withdrawal is only proceeding and complete revolt is checked by fear. The sense is thus linked to what follows.—**φοβεῖται δέ τις.** For the natural interpretation see note to 53 sqq. *αἰδώς* or *σέβας* has given place to *φόβος*. For the form of expression cf. *Ag.* 456 *τάδε σῖγά τις* ('people') *βαΰζει.*—[Otherwise **τις** is taken allusively for Clyt. and Aeg., cf. Ar. *Ran.* 552 *κακὸν ἥκει τινί*, Soph. *Aj.* 1138 *τοῦτ' εἰς ἀνίαν τοὔπος ἔρχεταί τινι. S. c. T.* 389 *τάχ' ἂν γένοιτο ..μάντις ἡ ἀνοία (?) τινί* is a doubtful passage. The use is natural in threats, or in sly references to persons present (Theoc. 5. 120 *ἤδη τις, Μόρσων, πικραίνεται*), but would be very ambiguous here and fits the sense less well.]

ται δέ τις. τὸ δ' εὐτυχεῖν,
τόδ' ἐν βροτοῖς θεός τε καὶ θεοῦ πλέον.
ῥοπὰ δ' ἐπισκοπεῖ δίκαν
ταχεῖα τοῖς μὲν ἐν φάει,
τὰ δ' ἐν μεταιχμίῳ σκότου
μένει χρονίζοντα βάρει·
τοὺς δ' ἄκραντος ἔχει νύξ.

with *μ* over *φ* by m (cf. 53 sup.). **56** sqq. *φοβεῖται δέ τις τόδ' εὐτυχεῖν* (*τὸ δ' ἐν βροτοῖς...πλέον*·) Wecklein, after Musgrave. *τὸ δ' εὐτυχοῦν* H. L. Ahrens. †. **58** *τόδ' ἐμβροτοῖσι* M, with *τόδ' ἐν βροτοῖσι* as correction. Neither MSS nor inscrip. shew consistency in the assimilation of final nasals to following initials (Meisterhans[2] pp. 85 sqq.). We must be content with pronouncing as *ἐμβ-*. Cf. v. 483. **59** *ῥοπὴ* M.—*δίκας* Turnebus (from schol.). Conjectures are numerous, *e.g.* *δικᾶν* O. Müller, *ἐπισκήπτει* Jacobs, *ῥοπὰν δ' ἐπισκοπεῖ Δίκα* Keck. But see Appendix and †.

57 sq. **τὸ δ' εὐτυχεῖν κ.τ.λ.** (1) Though it is never strictly accurate to say that *δὲ*=*γάρ*, it is true that the single connecting particle is very frequent where the explanatory particle might have been expected, and it is in this sense that we should understand the frequent schol. *ὁ δέ ἀντὶ τοῦ γάρ*. See crit. n. to v. 32 and cf. 238. The words may thus give a reason for the continuance of the *φόβος* (or rather of the submission of the people), the expression being very elliptical. This is a common view of the passage, but (2) we should connect more closely with what follows, 'Now (**δ'**) to have good luck, we know, is held to be as good as being a god, or better, but punishment comes, soon or late.' The words are thus the sense-link between the preceding and following lines. They are suggested by the thought of the undeserved prosperity of the rulers, and in turn suggest the inevitable retribution. The schol. observes that the expression is a *γνώμη*, a statement supported by Theogn. 255 *κάλλιστον τὸ δικαιότατον· λῷστον δ' ὑγιαίνειν· | πρᾶγμα δὲ τερπνότατον, τοῦ τις ἐρᾷ, τὸ τυχεῖν*.

58 **τόδ'** resumes *τὸ εὐτυχεῖν*, with sarcastic emphasis.—**ἐν βροτοῖς**: 'in the *opinion* of men,' *i.e.* they treat it as if it were so. Cf. Soph. *O. C.* 1213 *σκαιοσύναν φυλάσσων ἐν ἐμοὶ κατάδηλος ἔσται*, *O. T.* 677 *σοῦ μὲν τυχὼν ἀγνῶτος, ἐν δὲ τοῖσδ' ἴσος*, a use derived from the legal *δικάζεσθαι ἔν τισιν* (*δικασταῖς, κριταῖς*).—**θεός**: cf. *S. c. T.* 516 *αἰχμὴν ἣν ἔχει μᾶλλον θεοῦ | σέβειν πεποιθώς*, Soph. *El.* 150 *Νιόβα, σὲ δ' ἔγωγε νέμω θεόν* (for happiness), Verg. *Aen.* 9. 185 *an sua cuique deus fit dira cupido?* Eur. *Phoen.* 506 *τὴν θεῶν μεγίστην ὥστ' ἔχειν τυραννίδα*, *Cycl.* 316 *ὁ πλοῦτος, ἀνθρωπίσκε, τοῖς σοφοῖς θεός*, Soph. *fr.* 836 *ἀλλ' ἡ φρόνησις ἀγαθὴ θεὸς μέγας*.—**θεοῦ πλέον** may be, not part of the *γνώμη*, but a sarcastic addition of the Chorus.

59 sqq. **ῥοπὰ δ' ἐπισκοπεῖ κ.τ.λ.** For the text and the indications of the scholiasts see Appendix. The connection of thought is 'Men worship prosperity as if it were more than divine (viz. to render them happy and secure), but justice will some day accord with their deserts, *i.e.* (if their prosperity is based upon injustice) the scale will fall against them soon or late.' Amid the various interpretations which the passage seems to admit we must remember that, to the contemporaries of Aeschylus, the one intended would be most readily intelligible if the words were a paraphrase of some familiar sentence in the gnomic morality. What the general sense is may be gathered from Sol. *el.* 4. 25 *τοιαύτη Ζηνὸς πέλεται τίσις, οὐδ' ἐφ' ἑκάστῳ, | ὥσπερ θνητὸς ἀνήρ, γίγνεται ὀξύχολος· | αἰεὶ δ' οὔ ἑ λέληθε διαμπερές, ὅστις ἀλιτρὸν | θυμὸν ἔχει, πάντως δ' ἐς τέλος ἐξεφάνη. | ἀλλ' ὁ μὲν αὐτίκ' ἔτεισεν, ὁ δ' ὕστερον· εἰ δὲ φύγωσιν | αὐτοὶ μηδὲ θεῶν μοῖρ' ἐπιοῦσα κίχῃ, | ἦλυθε πάντως αὖθις κ.τ.λ.* Practically identical is Theogn. 203 sqq., and in the germ the *γνώμη* is met with in Hom. *Il.* 4. 160 *εἴ περ γάρ τε καὶ αὐτίκ' Ὀλύμπιος οὐκ ἐτέλεσσεν, | ἔκ τε καὶ ὀψὲ τελεῖ, σύν τε μεγάλῳ ἀπέτεισαν*.

For Prosperity—this, in the eyes of men, is God and more than God. Yet 'tis toward Right the falling scale doth look; swiftly to some in the broad day; sometimes 'twixt light and dark its weight of vengeance tarries; and some are hid in baffling night.

60 *τοὺς* for *τοῖς* Turnebus. **62** *μένει χρονίζοντ' ἄχει* (corr. *ἄχη*) *βρύει* M without metre. *ἄχει* came from *ἄχθει* (=*βάρει*) and *βρύει* (as Herm. saw) from v. 68. *χρονίζοντι βάρει* is less near the text. See Appendix. I had previously thought of *χρονίζοντα χρέει* (*i.e.* 'with the debt *growing*'; cf. schol. to v. 61). Campbell conj. *χρονίζοντα βάρη*, Merkel *χρονίζοντα κρύη*. Hermann *χρονίζοντ' ἀτυχῆ*, Pauw *βρύειν* for *βρύει*. Hartung and others eject *μένει* in favour of *βρύει*. Verrall reads *χρονίζοντα βρύει* with comma at *μένει*, so that *τὰ δ'=ἃ δ'*. **63** *ἄκρατος* Schütz. ♱.

In the several clauses answering to **τοῖς μὲν...τὰ δ'...τοὺς δ'**, there is a double parallelism, viz. of **ταχεῖα...χρονίζοντα ...ἄκραντος** and of **ἐν φάει...ἐν μεταιχμίῳ σκότου...νύξ**. The former series has an obvious meaning, but that of the latter is disputed. Paley and others understand it of punishment coming early ('in the full day' of life), after long waiting ('in the twilight' of life), and not till after death. But this, though it is embraced in the sense and answers to the language of Solon and Theognis, is little more than a repetition of the former series, and it is very questionable whether a Greek would give such an interpretation to the unqualified metaphors *ἐν φάει* and 'in the twilight.' With *νύξ*, however, Paley compares Verg. *Aen.* 6. 569 *distulit in seram commissa piacula noctem*. Rather, if we look to the metaphor in *ἐπισκοπεῖ* (next note), the opposition (as actually expressed in the words) is between (1) those seen in their crime, on whom the punishment is swift, (2) those half-discerned, half-hidden, for whom the penalty is only waiting, (3) those who are quite concealed and on whom no punishment can fall as yet. It is meanwhile quite in the manner of Aeschylus that each phrase should be capable of a secondary interpretation.

59 ῥοπὰ...ἐπισκοπεῖ δίκαν: 'the turn (of events) looks to justice,' *i.e.* is motived or determined by justice. The expression is quite sound. *ἐπισκοπεῖν* ='keep the eye upon,' 'have regard to (as influence),' cf. *Suppl.* 386 *τὸν ὑψόθεν σκοπὸν ἐπισκόπει*, | *φύλακα πολυπόνων βροτῶν*, *ibid.* 654 *Δῖον ἐπιδόμενοι...σκοπόν*, as well as *ἀποβλέπειν πρός τινα* (as pattern or guide) and the adj. *ἐπίσκοπος* ('aiming at'), *Eum.* 904 *ἐφυμνῆσαι... ὁποῖα νίκης μὴ κακῆς ἐπίσκοπα*, Soph. *Aj.* 976 *βοῶντος ἅτης τῆσδ' ἐπίσκοπον μέλος* (where the schol. explains by *οὐχ ἡμαρτηκὸς ἀλλ' ἐστοχασμένον*). The passage *Suppl.* 407—411 will shew many points of coincidence.—To miss this sense of *ἐπισκοπεῖ*, or to alter the verb, is to destroy the application of *ἐν φάει* &c. 'The fall of the scale *looks* to justice for its cue; where it *sees clearly*, the fall is swift; where it *dimly discerns*, it lingers; where darkness quite conceals, it is baffled (though the time of punishment will come after all).'—**ῥοπὰ**: cf. Bacchyl. 17. 24 *ὅ τι μὲν ἐκ θεῶν μοῖρα παγκρατὴς* | *ἄμμι κατένευσε καὶ δίκας ῥέπει τά*|*λαντον*, *Suppl.* 829 &c. The word might perhaps suggest the different similitude of Eur. *Hipp.* 1171 *τῷ τρόπῳ Δίκης* | *ἔπαισεν αὐτὸν ῥόπτρον*; but this is unlikely.

60 ταχεῖα τοῖς μὲν, instead of *τοῖς μὲν ταχεῖα*, throws the emphasis upon *ταχεῖα*.—**τοῖς μὲν**: dat. incomm. with the sense of *ἐπισκοπεῖ δίκαν*.

61 sq. **τὰ δ'**. The change to the neuter relieves an enumeration which might sound prosaic in its formality. The meaning is clear, but the construction is ambiguous. *τὰ δ'* may be (1) nom. 'while other cases (of punishment) remain tarrying with their (descending) weight,' or (2) accus. 'other cases, which tarry with their (descending) load (of guilt), it waits for.'—**ἐν μεταιχμίῳ σκότου**: sc. *καὶ φάους*. Cf. Ar. *Av.* 187 *ἐν μέσῳ δήπουθεν ἀήρ ἐστι γῆς* (sc. *καὶ οὐρανοῦ*), *Ach.* 433, Eur. *Hec.* 436, Soph. *O. C.* 290.—***βάρει** *i.e.* in the falling scale. Cf. *Pers.* 349 *τάλαντα βρίσας οὐκ ἰσορρόπῳ τύχῃ*.

63 ἄκραντος, like *ἄπρακτος*, =*ἄπορος*, *ἀμήχανος*, of that which baffles effort. Cf. Longin. 9. 10 *ἐν ἀπράκτῳ σκότει τὴν ἀνδρείαν ἐς οὐδὲν γενναῖον εἶχε διαθέσθαι* (with *ἄπορος* in the context).

στρ. γ'. ᾧ δ' αἷματ' ἐκποθένθ' ὑπὸ χθονὸς τροφοῦ
τίτας φόνος πέπαγεν οὐ διαρρύδαν,
αἰανὴς ἄτα
διαφέρει τὸν αἴτιον
παναρκέτας νόσου βρύειν.

ἀντ. γ'. οἴγοντι δ' οὔτι νυμφικῶν ἑδωλίων

64 δι' αἷματ' M. See Introd. pp. xciii sq., and add to the illustrations there the very apposite schol. on *Eum.* 381 (*τοῖον ἐπὶ κνέφας ἀνδρὶ μύσος πεπόταται*), viz. *λείπειν φασὶ διά, διὰ μῦσος. οὐκ ἔστι δέ· αὐτὸ γὰρ τὸ μύσος κνέφας εἰρηκεν.* For the question of the 'pure iambic' senarius see Appendix.—ἀλλ' αἷματ' Bamberger, while Schütz would relieve the repeated asyndeton with δ' ἄτα (v. 66).—ἔκποθεν M, corr. Schütz. Wecklein's δι' αἷμ' ἄπαξ πυθὲν δ' is too remote. **65** γίγας H. L. Ahrens. τίτας φόνου Heimsoeth.

64—68 For the reading as indicated by scholia see Introd. pp. xciii sq. The particle is almost indispensable, the connection being '(punishment comes at last), *and*, where the sin is one of bloodshed with its indelible stain upon the ground to call for vengeance, ruin, *if it delays*, delays *only* so that the guilty man may suffer the more.' This is followed (69—73) by 'yes, it is no more possible to wash out the pollution of blood than to restore virginity.' Commentators have missed the sequence, partly through a slight error in the MS, but more through (1) not referring the thought of the antistrophe (*πόροι τε πάντες...μάταν*) to that of *οὐ διαρρύδαν*, (2) not allowing for a common Greek idiom by which *μόνον* is virtually to be supplied with 67 sq. This peculiarity has not been sufficiently noted, but cf. Plat. *Rep.* 333 E *οὐκ ἂν οὖν πάνυ γέ τι σπουδαῖον εἴη ἡ δικαιοσύνη, εἰ πρὸς τὰ ἄχρηστα (μόνον) χρήσιμον ὂν τυγχάνει, ibid.* 357 A *ἐγὼ μὲν ᾧμην λόγου ἀπηλλάχθαι· τὸ δ' ἦν ἄρα, ὡς ἔοικε, προοίμιον (μόνον)* &c.

64 sq. ***ᾧ δ' αἷματ' κ.τ.λ.** The syntax is *ᾧ δ' αἵματα πέπαγεν τίτας φόνος* (predic.), *αἵματα* being the streams of blood from the murdered, *φόνος* the gore as visible on the ground. Exactly similar in constr. is *Ag.* 398 *οὐκ ἐκρύφθη, | πρέπει δὲ φῶς αἰνολαμπὲς σίνος.* As Schütz observes, there is an allusion to the vulgar notion, still to be met with, that the stain of murder is ineffaceable. Cf. Eur. *El.* 318 *αἷμα δ' ἔτι πατρὸς κατὰ στέγας | μέλαν σέσηπεν* (where *μέλαν* is predic.).—**ἐκποθένθ'**: 'of which earth has drunk *deep*,' not 'drunk up wholly,' which contradicts the following words. With the reading *δι' αἷματ' ἐκποθέντ'* we might, perhaps, render 'because she has drunk so much, (she can drink no more and) the gore is clotted.' But this would then refer to the house of Atreus and spoil the whole train of reflection, which is general.—For the expression cf. *S. c. T.* 806 *πέπωκεν αἷμα γαῖα, ibid.* 723 &c.—**τροφοῦ** emphasizes the guilt. Earth is made to drink the life-blood sucked from her own breast. Cf. *Suppl.* 868 *ἔνθεν ἀεξόμενον | ζώφυτον αἷμα βροτοῖσι θάλλει* (though there used of the Nile).—**τίτας.** Verrall quotes *Gen.* 4. 10 sq. 'The *voice* of thy brother's blood *crieth unto me* from the ground. And now art thou cursed from the earth, which hath *opened her mouth* to receive thy brother's blood from thy hand.' A personification of *φόνος*, regarded as the active agent or claimant, is implied in the form of *τίτας*, and was the more intelligible because inanimate accessories or tokens of the deed figured in Athenian courts as if *ἔμψυχα*. Cf. 979 (n.) and context. The schol. says rightly *ἐπέξεισιν ἑαυτόν.*—**πέπαγεν**: 'is fixed fast and cannot melt away.' The sense 'clotted,' which is inevitably suggested (*S. c. T.* 723 *μελαμπαγὲς αἷμα*), is only secondary, the primary being that of permanence. Cf. Dem. *Phil.* 1. 42 *μὴ γὰρ ὡς θεῷ νομίζετ' ἐκείνῳ τὰ παρόντα πεπηγέναι πράγματα ἀθάνατα.*—**οὐ διαρρύδαν**, *i.e.* the bloodstain *οὐ διαρρεῖ*, 'does not break up.' Cf. Soph. *Aj.* 1266 *τοῦ θανόντος ὡς ταχεῖά τις βροτοῖς | χάρις διαρρεῖ.* The misinterpretation 'does not flow *through*' (into the ground),

Where blood on blood drunk to her fill by earth, its foster-nurse, lies in a clot of gore that calls for vengeance and never melts away, remorseless Ruin but waits her time with the sinner, till he teems with rottenness passing all cure. 3rd strophe.

One openeth bridal bowers, and there is no cure. So, though 3rd antistrophe.

—πέπηγεν M, cf. 22.—διαρρυδὰν M, corr. Lobeck (cf. βάδην, σύρδην, ἀέρδην, στάδην &c.). **66** διαλγὴς M. *αἰανὴς* schol. (apparently), H. L. Ahrens (ΑΓ=Ν). Introd. p. xciii. Note also that in M both v. 64 and the next line (67) begin with δια-. **68** παναγρέτας Paley. ⏑ ⏑ – .—νούσου might be read if the antistr. really required the long syllable.—After this line the MS repeats v. 63 for reasons explained in the Appendix to 59 sqq. **69** θιγόντι Stephanus, a conj. often adopted. θιγεῖν may bear a sexual reference, but is unsuited to ἑδωλίων and reduces the contents of the

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joined with that of ἐκποθένθ', has led commentators to find an inconsistency of which the poet is guiltless.

66 αἰανὴς. See crit. n.—**διαλγὴς** of M (cf. Plut. *Alex.* 75 ἄφνω διαλγὴς γενόμενος τὸ μετάφρενον, ὥσπερ λόγχῃ πεπληγώς) would mean 'paining through and through,' or, possibly, 'paining at all times.' The word αἰανής, 'mercilessly persistent' or 'wearying out,' which was little known in later times and is frequently glossed, was a favourite with Aeschylus: *Eum.* 419 Νυκτὸς αἰανῆ τέκνα (the dogging Erinyes), 482, 943 αἰανὴς νόσος, 575 αἰανῆ χρόνον, 675 αἰανῶς μένει. Cf. Pind. *P.* 1. 83 ἀ. κόρος, 4. 236 (κέντρον), *I.* 1. 49 (λιμός), Soph. *O. C.* 506. The derivation is unknown (Wackernagel *Vermisch. Beitr.* Basel 1897 is unconvincing).—**ἄτα**: personified: 'the spirit of mischief.'

67 διαφέρει: 'puts off,' *differt*, as in Eur. *H. F.* 76 ἐγὼ δὲ διαφέρω | λόγοισι μυθεύουσα. The Chorus is thinking of Clyt. and Aeg. in their fancied security. The word is stressed and ='*only* puts off' (see note to 64—68). Such unmarked stress must often be taken into account in various values. Cf. Eur. *Bacch.* 314 οὐχ ὁ Διόνυσος σωφρονεῖν ἀναγκάσει | γυναῖκας.—The schol. explains by διασπαράσει; but that meaning belongs to διαφορεῖν, not διαφέρειν. The latter in Eur. *Bacch.* 754 ='scatter' (see Tyrrell on *Bacch.* 746); so in Arist. *Poet.* 8. 4. Other possible renderings are (1) 'carries him through his life' (Soph. *Aj.* 511 διοίσεται | ὑπ' ὀρφανιστῶν), (2) Klausen's *administrat* (*dirigit, utitur*), 'takes him in hand' (cf. διατιθέναι), (3) 'drives him to and fro' (*agitat*), somewhat as in Eur. *Suppl.* 715 ὅπλισμα διαφέρων ἐσφενδόνα.

68 παναρκέτας: 'proof against all cure,' 'invincible.' Cf. *Pers.* 857 παντάρκης ('equal to all assaults') ἀκάκης ἄμαχος βασιλεύς. The sense is that of *arceo*, common enough in ἀρκεῖν (Hom. *Il.* 15. 529, Soph. *Aj.* 536 &c.). Cf. Alcaeus *fr.* 1 ἄρκος βέλευς ('defence against...'). Theoc. 25. 190 ὄφρα κιοῦσιν ἄμα σφίσιν ἄρκιος εἴη ('a match for...'). Suidas has weakly παναρκέος· τοῦ μεγάλου καὶ δυνατοῦ.—For the fem. form of the compound cf. *S. c. T.* 105 εὐφιλήταν, *Eum.* 792 δυσοίστα, *S. c. T.* 761 ἁρπαξάνδραν, Soph. *Ant.* 134 ἀντιτύπᾳ. Pindar has ἀμετρήτας, νεοκτίστα, πολυξέναι, παρμονίμα &c. Ar. *Pac.* 978 πολυτιμήτῃ, Timoth. *fr.* 4. 2 ἀμβρότας. See also Meisterhans *Gr. Att. Insch.*[2] p. 116.—**βρύειν** (*i.e.* ὥστε β.) consecutive with διαφέρει. The punishment grows all the greater for the delay in coming to birth. Cf. the schol. on v. 61 ὅσα δὲ ὑπερτίθεται, ταῦτα 'σύν τε μεγάλῳ ἀπέτεισαν.'

69 sq. **οἴγοντι κ.τ.λ.**: lit. 'and there is no making good of bridal bowers for one who opens (them),' *i.e.* when a woman surrenders her chastity, it can never be restored.—**οἴγοντι** without art. is entirely generic. Only the masc. can be used in the participial equivalent of εἴ τις οἴγει. Cf. Soph. *El.* 770 οὐδὲ γὰρ κακῶς | πάσχοντι μῖσος ὧν τέκῃ προσγίγνεται and the familiar ἐκ δεξιᾶς εἰσιόντι and the like. The absence of the art. is not very rare, though less common in the sing. than in the plural. Cf. Hom. *Od.* 5. 400 ὅσον τε γέγωνε βοήσας. The opener is rather the νύμφη within (cf. Shaksp. *Haml.* 1. 3. 31 *Or your chaste treasure open | To his unmastered importunity*) than the ravisher. The word οἴγειν, though possible of opening either

ἄκος, πόροι τε πάντες ἐκ μιᾶς ὁδοῦ
<φοι>βαίνοντες τὸν
χερομυσῆ φόνον καταρ-
ρέοντες ἴθυσαν μάταν.

ἐπ. ἐμοὶ δ' (ἀνάγκαν γὰρ ἀμφίπτολιν
θεοὶ προσήνεγκαν· ἐκ γὰρ οἴκων
πατρῴων δούλιόν <μ'> ἐσᾶγον αἶσαν)

expression. ⏑ . Nothing is gained by a 'pure' senarius.—οὔτε Bothe. ⏑ . **70** ἀκοσπόροι M, corr. m. **71** βαίνοντες M. The word is not only unmetrical, but also feeble. <προ>βαίνοντες Bamberger, διαίνοντες Lachmann (with διαλγὴς in the strophe), συμβαίνοντες (with αἰανὴς) Paley. I write <φοι>βαίνοντες, which was glossed by καθαίροντες. ⏑ .—In M τὸν is in v. 72. **72** χαιρομυσῆ M, corr. Porson. **72** sqq. καθαίροντες ἰοῦσαν ἄτην M (with α over η by m), μάτην Scaliger,

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way, is a weak term to apply to one who breaks in, and, to the Greek, the opening of doors regularly proceeds from within. —**οὔτε...τε** is less formal, and therefore more poetical, than the conjecture **οὔτε... τε**, and the denial is also slightly more forcible.—**νυμφικῶν ἑδωλίων** cannot be understood (with schol.) of the physical seat of virginity. νυμφικῶν is not παρθενικῶν and ἑδωλίων admits of no such sense. The women of the Chorus speak in more euphemistic metaphor. ἑδώλια has something of the meaning of *sedes secretae*: cf. *S. c. T.* 441 πωλικῶν ἑδωλίων (=παρθενῶνος). νυμφικὰ ἑδώλια may be either the bower of the bride, or, with the adj. proleptic, the bower in which the maid becomes a νύμφη. Cf. Praxilla *fr.* 5 παρθένε τὰν κεφαλάν, τὰ δ' ἔνερθε νύμφα. The loss may therefore be either of virginity or of wedded chastity. There is certainly no reference to the adultery of Aegisthus.—**ἄκος**, though belonging grammatically to ἑδωλίων, in sense refers to the sin. Cf. Antiph. *Tetr.* 3. 3. 7 τὸ μήνυμα τῶν ἁλιτηρίων ἀκεσαμένους and (with the general sense) *Eum.* 648 πέδας μὲν ἂν λύσειεν, ἔστι τοῦδ' ἄκος | ... | ἀνδρὸς δ' ἐπειδὰν αἷμ' ἀνασπάσῃ κόνις | ἅπαξ θανόντος, οὔτις ἐστ' ἀνάστασις, *Ag.* 1004—1006.

70 πόροι. The sense 'expedients' is blent with that of 'streams,' as in *Eum.* 454 ταῦτ' ἀφιερώμεθα | ...καὶ βοτοῖσι καὶ ῥυτοῖς πόροις. Cf. Soph. *O. T.* 1227 οἶμαι γὰρ οὔτ' ἂν Ἴστρον οὔτε Φᾶσιν ἂν | νίψαι καθαρμῷ τήνδε τὴν στέγην.—**πάντες.** The Chorus has in mind the paltriness of the χοαί (v. 42 n.).—**ἐκ μιᾶς ὁδοῦ**: lit. 'with one going'='with one aim,' ὁδοῦ being verbal (cf. schol. to Soph. *Ant.* 1274 ὁδοῖς· ὁρμαῖς). For ἐκ 'with' cf. Soph. *Ph.* 91 ἐξ ἑνὸς ποδός, *Trach.* 875 ἐξ ἀκινήτου ποδός and *e.g.* ἐξ ἀπροσδοκήτου, ἐξ ἑκουσίας.

71 sq. ***φοιβαίνοντες.** See crit. n. Apart from the metrical difficulty, **βαίνοντες** is a feeble word, with either sense of πόροι. φοιβαίνειν 'cleanse' was rare and liable to corruption. φοιβάζω, φοιβάω, φοιβαίνω were used in varying senses connected with φοῖβος or Φοῖβος, but Hesych. alone preserves φοιβαίνω. φοιβάω='cleanse' in Theoc. 17. 135. Aeschylus himself must have known φοιβαίνω, for he writes ἀφοίβαντος χέρα in *Eum.* 237 and Hesych. quotes ἀφοίβαντον· ἀκάθαρτον· Αἰσχύλος Νεανίσκοις. Many editors have supposed the unmetrical **καθαίροντες** to be a gloss on some other participle, and it is clear from Hesych. that φοιβαίνοντες· καθαίροντες was extremely probable. The resemblance of καθαίροντες to **καταρρέοντες** would complete the corruption. —The participle is, of course, conative. —**τὸν χερομυσῆ** cannot be separated from **φόνον**. Note that the article would not be used in lyrics unless for a special purpose. With the adj. it distinguishes between two kinds of bloodshed, that which does and that which does not bring 'pollution of hand.' No Greek regarded *all* bloodshed as beyond purification. Justifiable homicide, including even a case like that of Orestes, might be purged by καθαρμοί (cf. 1057). (Such a καθαρμός is detailed in Apoll. Rhod. 4. 691—715.) But not so the unjustifiable murder of friends and relatives. Cf.

all means go streaming in one course to purge the blood from a hand polluted, yet do they strive in vain.

For me,—the gods have laid their straits upon me, whelming my country, and have brought me from a father's house to share Epode.

ἴθυσαν Musgrave. The gloss on *φοιβαίνοντες* ousted the similar *καταρρέοντες*. Conjectures are numerous, but mostly too remote, *e.g.* *καθαρσίοις ἴοιεν ἂν μάτην* (Herm.), *καθαρσίοις ἔλουσαν ἂν μάταν* (Weil), *καθαίροντες κλύσειαν ἂν μάτην* (Franz). *ἤνυσαν* is suggested by Herwerden as the verb, *ἠόνησαν* by Wecklein (cf. *fr.* 425). **74—80** See Appendix. **74** *ἀμφιπτόλιν* (*i.e.* *ἀμφὶ πτόλιν*) M, corr. m. **76** *δούλιον* M, against the general rhythm of the epode. The obj. also is desired.

S. c. T. 666 *ἀλλ' ἄνδρας Ἀργείοισι Καδμείους ἄλις | ἐς χεῖρας ἐλθεῖν· αἷμα γὰρ καθάρσιον. | ἀνδροῖν δ' ὁμαίμοιν θάνατος ὧδ' αὐτόκτονος, | οὐκ ἔστι γῆρας τοῦδε τοῦ μάσματος, ἰδεῖ.* 721 *ἐπειδὰν αὐτοκτόνως | αὐτοδάικτοι θάνωσι, | καὶ χθονία πίῃ | μελαμπαγὲς αἷμα φόνιον, | τίς ἂν καθαρμοὺς πόροι, | τίς ἂν σφε λούσειεν;* Contrast Shaksp. *Haml.* 3. 3. 43 *What if this cursed hand | were thicker than itself with brother's blood? | Is there not rain enough in the sweet heavens | to wash it white as snow?*—***καταρρέοντες**: 'by streaming over it.' Cf. *ῥυτοῖς πόροις* (*Eum.* 455), Ar. *Ach.* 26 *ἀθρόοι καταρρέοντες*. The second participle is exegetic of, or adverbial to, the first. Cf. *S. c. T.* 3 *οἴακα νωμῶν βλέφαρα μὴ κοιμῶν ὕπνῳ*, *inf.* 284 *ὀρῶντα λαμπρὸν ἐν σκότῳ νωμῶντ' ὀφρύν*, *Ag.* 196 sq. At the same time it is felt with *ἴθυσαν*.

73 **ἴθυσαν**. See crit. n. The aor. is gnomic. The word *ἰθύω* (used by Hom., Hdt. and Pind.) has the sense of 'making direct' either for a thing (*e.g.* Hdt. 4. 122 *πρὸς τὴν μίαν τῶν μοιρέων ἴθυσαν*) or for an action (infin., cf. *ibid.* 3. 39 *ὅκου ἰθύσειε στρατεύεσθαι*). The *πόροι* 'make for their end in vain.'

74—82. In the epode the Chorus speak of their own part (**ἐμοὶ**) and clear themselves of reproach. They are slaves and must obey, however much they may loathe the wickedness of Clyt. and Aegisthus. They can only grieve in secret. See Appendix for the text and the indications of the scholia.

74 **ἐμοὶ δ' κ.τ.λ.** It is of no moment to the meaning whether we print *ἀνάγκαν γὰρ...αἶσαν* as a parenthesis or *ἐμοὶ δ' ἀνάγκαν γὰρ...αἶσαν* in one clause. But as a matter of the Greek speech-sense we might prefer the latter, since *ἀλλὰ...γὰρ* and (less commonly) *δὲ...γὰρ* may be virtual compounds ('however'), with an ellipse of the clause begun by *ἀλλὰ* or *δὲ*. Cf. Soph. *Aj.* 678 *ἐγὼ δ' ἐπίσταμαι γὰρ ἀρτίως ὅτι | δ τ' ἐχθρὸς ἡμῖν ἐς τοσόνδ' ἐχθαρτέος | ὡς καὶ φιλήσων αὖθις, ἔς τε τὸν φίλον | τοσαῦθ' ὑπουργεῖν ὠφελεῖν βουλήσομαι κ.τ.λ.* Plat. *Apol.* 38 B *νῦν δὲ οὐ γάρ ἐστιν*. Instructive is the Herodotean idiom (9. 109) *τῇ δὲ κακῶς γὰρ ἔδεε γενέσθαι, πρὸς ταῦτα εἶπε Ξέρξῃ* (=*ἡ δέ. κακῶς γὰρ ἔδεέ οἱ γ. κ.τ.λ.*). In our passage there is, it is true, no ellipse, but the separation *ἐμοὶ δὲ...πρέποντά (ἐστι)* is wide.—**ἀνάγκαν**: 'irresistible destiny.' The implication in this and **θεοὶ** is that their slavery is no disgrace: it is the will of the gods as the agents of Fate. Cf. Soph. *fr.* 532 *τοὺς δὲ δουλείας ζυγὸν ἔσχεν ἀνάγκας*, *Aj.* 485 (Tecmessa loq.) *τῆς ἀναγκαίας τύχης | οὐκ ἔστιν οὐδὲν μεῖζον ἀνθρώποις κακόν* (Jebb's note). The plur. in *Pers.* 590 *δεσποσύναισιν ἀνάγκαις* is different ('compulsion').—**ἀμφίπτολιν**: 'encompassing all my country.' Cf. *S. c. T.* 277 *τὸν ἀμφιτειχῆ λεών*. The metaphor may be from a net: *Ag.* 369 *ἐπὶ Τροίας πύργοις ἔβαλες | στέγανον δίκτυον... | μέγα δουλείας | γάγγαμον ἄτης παναλώτου* (Conington). There is, however, no reference to Troy in particular (see pp. 4 sq.). The women, though slaves, claim regard. They are *αἰχμαλωτίδες*, *δοριάλωτοι*, not *ἀργυρώνητοι*; their abasement is not personal. They were not born slaves, but had a *πόλις* and a *γένος* (observe **οἴκων πατρῴων** 75). This point is missed by those who (with Hermann) render *ἀμφίπτολιν* as 'causing me to change my country.' The schol. (q.v.) has a very far-fetched interpretation.

76 **πατρῴων δούλιόν.** The calamity is emphasized by the juxtaposition of these words. For the thought cf. Apoll. Rhod. 4. 35 *οἵη δ' ἀφνειοῖο διειλυσθεῖσα δόμοιο | ληιάς, ἣν τε νέην πάτρης ἀπενόσφισεν αἶσα.*—**ἐσᾶγον**. The tense should be noted. The imperf. expresses the

δίκαια καὶ μὴ δίκαια
πρέποντ' ἀρχὰς βίου
βίᾳ φερομένων αἰνέσαι, πικρὸν φρενῶν
στύγος κρατούσᾳ· δακρύω δ' ὑφ' εἱμάτων
ματαίοισι δεσποτᾶν
τύχαις, κρυφαίοις πένθεσιν παχνουμένᾳ.

ΗΛΕΚΤΡΑ.

δμωαὶ γυναῖκες, δωμάτων εὐθήμονες,
ἐπεὶ πάρεστε τῆσδε προστροπῆς ἐμοὶ
πομποί, γένεσθε τῶνδε σύμβουλοι πέρι·
τί φῶ δ' ἔχουσα τάσδε κηδείους χοάς;

δούλιόν μ' Conington, *δουλίαν* Blomfield.—*ἔσαγον* M, *ἐσ ἄγον* m. **77** *δίκαια* (after *μὴ*) is ejected by Herm., Wecklein &c., but without good reason. **78** *πρέποντ' ἀρχὰς* M. A reading (wrong as to fact) *ἀπ' ἀρχᾶς* is indicated by schol. Though the text may stand (†) *πρέποντα* <*παντά*>*ρχας* is perhaps the common source (Appendix). *ἀρχαῖς* Sophianus, *πρέπον τύχαις* Schütz. **79** *βίᾳ φρενῶν* (with omission of *φρενῶν* following) H. L. Ahrens.—*πικρῶν* M (by false adaptation), *πικρὸν* schol. **80** *κρατούσῃ* M (cf. v. 22).—Hermann reads *δακρύων ὑφειμάτων* and, in v. 82, *παχνουμένῃ*. **81** *δεσπόταν* M, corr. Stanley. **82** *παχνου-*

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gradual unfolding or coming to pass of the will of Heaven. Cf. Hom. *Il.* 1. 5 *Διὸς δ' ἐτελείετο βουλή.*—**μ'...αἶσαν**: one accus. depending on the verb, the other on the prepos., as in Eur. *Phoen.* 365 *ἥ μ' εἰσήγαγε | τείχη πατρῷα, Hel.* 1566 *ταῦρον εἰσέθεντο σέλματα*, Hom. *Il.* 23. 291 *ἵππους δὲ Τρῳοὺς ὕπαγε ζυγόν*, Thuc. 8. 7 *ὑπερενεγκόντες τὰς ναῦς τὸν Ἰσθμόν.*

77 sq. **δίκαια κ.τ.λ.**: lit. 'justice and injustice are (equally) right and proper for the putting up with (=*ὥστε με αἰνέσαι*) the rulers of my life,' *i.e.* it is my duty to put up with the rulers of my life, whether their biddings are just or not. The schol. quotes a proverb *δοῦλε, δεσποτῶν ἄκουε καὶ δίκαια κἄδικα.*—**μὴ**: generic. Cf. Eur. *El.* 407 *οὐκ ἔν τε μικροῖς ἔν τε μὴ στέρξουσ' ὁμῶς; fr.* 419. 3 *θηρώμενοι | σύμμεικτα μὴ δίκαια καὶ δίκαι' ὁμῶς.*—**πρέποντ'**: not merely *ἀναγκαῖα*, but also right: 'we are guilty of nothing unseemly.'—**ἀρχάς**, 'rulers.' Cf. *τιμαί, τέλη* &c. See, however, crit. note. In *Ag.* 129 *πομποὺς ἀρχάς* the plur. is necessary (Agam. and Men.). Here it is allusive.—**βίου**: life and its activities. Cf. *τὰ βεβιωμένα τινί, Ag.* 479 *μήτ' οὖν αὐτὸς ἀλοὺς ὑπ' ἄλ|λων βίον κατίδοιμι, Eum.* 529 *μήτ' ἄναρκτον βίον | μήτε δεσποτούμενον αἰνέσῃς.* The slaves cannot mould their life rationally for themselves.

79 **βίᾳ φερομένων**: neuter. Cf. Xen. *Hell.* 3. 4. 25 *γνοὺς...Τισσαφέρνην αἴτιον εἶναι τοῦ κακῶς φέρεσθαι τὰ αὐτοῦ*, and for the gen. abs. neut. *S. c. T.* 260 *εὖ ξυντυχόντων καὶ πόλεως σεσωμένης, Eum.* 775 *ὀρθουμένων δὲ καὶ πόλιν τὴν Παλλάδος τιμῶσιν, Suppl.* 129 *πελομένων καλῶς*, (perhaps) *ibid.* 341 *δυστυχούντων*, Eur. *Andr.* 998 *τελουμένων, I. A.* 1022 *καλῶς ...κραυθέντων.* The use answers to such nominatives as Hom. *Od.* 14. 489 *νῦν δ' οὐκέτι φυκτὰ πέλονται.*—The sense is 'since things are beyond our control.' So *βίᾳ φέρειν* is used of runaway horses (Soph. *El.* 725, Eur. *Hipp.* 1224).—**αἰνέσαι**: lit. 'say "aye" to,' implying no more than sufferance. Cf. *Suppl.* 914, 1081.

80 **ὑφ' εἱμάτων**, *i.e.* not openly, but *ἐγκαλυψαμένη*. Commentators compare Hom. *Od.* 4. 115 *χλαῖναν πορφυρέην ἀνὲ' ὀφθαλμοῖιν ἀνασχών*, Eur. *Or.* 280 *κρᾶτα θεῖσ' ἔσω πέπλων, Suppl.* 111.

81 **ματαίοισι**: 'rash and wicked.' Soph. *Trach.* 565 *ψαύει ματαίαις* ('lewd') *χερσίν.* Cf. *inf.* 917 *ἀλλ' εἰφ' ὁμοίως καὶ πατρὸς τοῦ σοῦ μάτας.* 'Blind and aim-

the lot of slaves. Therefore, since might compels, bid they right or bid they wrong, it beseems me to obey the powers that rule my life, mastering the bitter loathing of my soul.

Yet 'neath my raiment I weep at the tale of sin of them I serve, and my heart grows numb with the griefs I hide away.

ELECTRA.

Servant-dames, who order the house aright, since ye are here, like me, to tend this suppliant errand, lend me your counsel in this doubt. With such pious offerings in my hands, what shall

μένην M, *-η* Turnebus. MSS are not very trustworthy in the matter of final *ν*, but it is not unlikely that *παχνουμενα* may have caused the error. **83** M has the *παράγραφος*, but no name of the speaker.—*δμωαὶ* M correctly: *δμῳαὶ* has no authority. **85** *γένέσθαι* M (with *ε* over *αι*). **86** *τύφω δὲ χέουσα* M (*οἶμαι τύμβῳ* m, which looks as if the archetype was illegible in part). *τί φῶ χέουσα* H. L. Ahrens, *τάφῳ χ.* Stanley, *τύμβῳ χ.* Turnebus (with loc. or recipient dat., cf. v. 47). The omission of *δὲ* is, however, uncritical, while *χεουσα* cannot be allowed. ⏑. I have therefore

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less' (Coningt.) is not so much to the point, and 'unsubstantial' (Klausen) is rather far-fetched.

82 παχνουμένα. *παχνουμένης· ἀνιωμένης* Hesych., *παχνοῦται· λυπεῖται* Phot. Cf. Hom. *Il.* 17. 111 *ἦτορ παχνοῦται*, Hes. *Opp.* 358 *ἐπάχνωσεν φίλον ἦτορ*, Eur. *Hipp.* 803 *λυπῇ παχνωθεῖσα*, Apoll. Rhod. 4. 1279 *ἐν δ' ἄρα πᾶσι | παχνώθη κραδίη*. The cause may be grief or fear, and, as Eustathius explains (Hom. *l. c.*), *ψυχρὰ* was a term for *τὰ ἀηδῆ*. Cf. *P. V.* 719 *ψύχειν ψυχάν*, *inf.* 270, and the common use of *κρύος* (Ar. *Ach.* 1191 *στυγερὰ τάδε κρυερὰ πάθεα*). On the other hand *ἰαίνεσθαι*, *θάλπεσθαι* of gladness. Here it may also be meant that the very suppression of the grief adds to the 'congealment.'

83—582 First Epeisodion, including a kommos (305—476). The first part extends to v. 163. In 83—122 Electra sounds the feeling of the Chorus, and is encouraged by it to turn against the sender the prayer accompanying the *χοαί*. In 123—152 she offers the supplication for vengeance while pouring the libations. In 153—163 the Chorus seconds the prayer by a lyric appeal. Electra does not advance to the summit of the *χῶρα* till v. 123. See Introd. p. xxxvi.

83 δμωαὶ γυναῖκες. The nom. in Homer (*Od.* 7. 103) is mere epic fulness of expression, but the voc. stands on a different footing. The phrase, as in v. 1046, combines respect with authority and recalls the courtesy of address in *ἄνδρες Ἀθηναῖοι, δικασταί* &c. Cf. Soph. *O. T.* 513 *ἄνδρες πολῖται.*—**εὐθήμονες**: with obvious courtesy. The house is their debtor. The gen. is objective to the verbal element in *εὐθήμονες=αἳ εὖ τίθεσθε τὰ δώματα*. Cf. *λινοφθόροι ὑφασμάτων* (27 n.).

84 sq. **ἐμοὶ.** The purpose of the strong form should not be overlooked, nor the antithesis of **πομποί** to **σύμβουλοι.** 'Since I have your presence as helpers in the *ceremony* no less than *myself*, help also in resolving these doubts of mine,' *i.e.* we are equally concerned.

86 τί φῶ *δ' ἔχουσα κ.τ.λ. See crit. note. 'What shall I say, now that I have the *χοαί* here?' A message commending the gift (see n. on v. 88) was to be followed by a prayer (90 sqq.). The former was uttered before, and the latter during, the pouring of the libations.—**ἔχουσα** as in Soph. *El.* 431 *τούτων...ὧν ἔχεις χεροῖν | τύμβῳ προσάψῃς μηδέν.*—**δ'** (like 'and,' 'but,' Fr. *mais* &c.) often introduces questions. Cf. Xen. *Mem.* 2. 9. 2 *εἰπέ μοι, ἔφη, ὦ Κρίτων, κύνας δὲ τρέφεις; Pers.* 336 *ἀτὰρ φράσον μοι τοῦτ' ἀναστρέψας πάλιν· | πόσον δὲ πλῆθος ἦν νεῶν Ἑλληνίδων; ibid.* 957 &c. In such places the expression is elliptical, and here we might complete the thought with '(I am to speak) but what am I to say?' Otherwise *δὲ* might be loosely connective with *γένεσθε*

πῶς εὔφρον' εἶπω; πῶς κατεύξομαι πατρί;
πότερα λέγουσα παρὰ φίλης φίλῳ φέρειν
γυναικὸς ἀνδρί, τῆς ἐμῆς μητρὸς πάρα;
τῶνδ' οὐ πάρεστι θάρσος, οὐδ' ἔχω τί φῶ
χέουσα τόνδε πέλανον ἐν τύμβῳ πατρός.
ἢ τοῦτο φάσκω τοῦπος, ὡς νόμος βροτοῖς,
ἔσθλ' ἀντιδοῦναι τοῖσι πέμπουσιν τάδε

written *τί φῶ δ' ἔχουσα.* **87** *εὔφρων* M, corr. m.—*κατεύξωμαι* Turnebus. ⏑ – . **88** *πὰρ φίλης* H. Wolf, to avoid the two tribrachs. ⏑ – . **89** *μητρὸς πατρί* conj. Bothe. **90** sq. Weil, Wecklein and others put these lines after v. 94 through a

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σύμβουλοι: 'give me advice, and what am I to say?'—For the position of the particle (which would not necessarily emphasize *φῶ*, but helps where emphasis is sought) cf. *Ag.* 954, *S. c. T.* 41, 1015 &c.—**τάσδε κηδείους**: pronounced with bitter sarcasm: 'offerings of loving duty like these,' *i.e.* sent in such a spirit of *κῆδος* which is no *κῆδος*. It would further be like Aeschylus to play upon the other sense of *κῆδος* (='anxiety') as in *Ag.* 702 *κῆδος ὀρθώνυμον*, where the play is upon the meanings *affinitas* and *cura*. The schol. wrongly explains by *συγγενικάς*.

(The error **δὲ χέουσα** was easily suggested by the context. If the metrical difficulty could be overcome and *χέουσα* retained, we should have to understand *οὐδ' ἔχω τί φῶ* of v. 90 as a mere repetition of the words here: 'nay, I know not what to say.' But *χέουσα* misrepresents the sense and can hardly be a disyllable in a tragic senarius. We have, indeed, a frequent synizesis of the termination *-εως*, and twice (in anapaests) of *-εων* (*ἐκπνέων Ag.* 1493, *Κρέων* Soph. *Ant.* 155). In Eur. *fr.* 733. 3 (senar.) *χρεὼν* as a monosyll. is extremely doubtful. In *εα* syniz. is met with in senarii in *νεανίαι* (Eur. *Cycl.* 28), *νεανίδες* (*I. A.* 615), *Νεμέᾳ* (Simon. 209. 4), *ἔασον* (Soph. *O. C.* 1192), *ἔα* (*O. T.* 1451) and in *Θησέα* and the like. *Νεοπτόλεμος* is permitted for obvious reasons (Soph. *Ph.* 4, 241 &c.). There is little doubt of the form *δῆ*=*δέῃ* (Ar. *Plut.* 216) and *ἐγχῦς* is the reading of MSS in Ar. *Vesp.* 616 (Starkie n.). In these last two instances, however, the vowels are cognate. Few will believe that these examples, together with *θεούς*, give fair warrant for an isolated syniz. of participial *-εου-* in a senarius. It can be no accident that all the occurrences of *-εοντ-*, *-εουσα* in so many thousand lines are normal in scansion.)

87 **εὔφρον'**: 'gracious,' *i.e.* both seemly and welcome. Cf. *Suppl.* 383. —**κατεύξομαι** is at least as good as **κατεύξωμαι**. The original affinity of meaning between Indo-European subjunctive and fut. has left its traces in Greek questions, in which the two are often combined. Cf. Eur. *I. A.* 442 *οἴμοι τί φῶ δύστηνος; ἄρξομαι πόθεν; El.* 967 *τί δῆτα δρῶμεν μητέρ'; ἢ φονεύσομεν; Ion* 758 *εἴπωμεν ἢ σιγῶμεν; ἢ τί δράσομεν;* Soph. *Trach.* 973 *τί πάθω; τί δὲ μήσομαι;* &c. Uniformity of expression is in any case no advantage to poetry, but an actual difference of sense may be intended, viz. 'how is one (possibly) to utter gracious words, and how am I *going* to make the prayer (which in some form I *must* make)?' Cf. 111 *ἐπεύξομαι* (n.).

88 **πότερα λέγουσα κ.τ.λ.** The delivery of such a message was part of the ceremony. Cf. Eur. *Or.* 116 *καὶ στᾶσ' ἐπ' ἄκρου χώματος λέξον τάδε·* | *Ἑλένη σ' ἀδελφὴ ταῖσδε δωρεῖται χοαῖς.*—**παρὰ φίλης**. We need not read **πὰρ φίλης**. For two tribrachs in the same line in Aeschylus cf. *Pers.* 287 *ὦ πλεῖστον ἔχθος ὄνομα Σαλαμῖνος κλύειν, S. c. T.* 589 *βαθεῖαν ἄλοκα διὰ φρενὸς κ.τ.λ.*, and for two other resolved feet *Ag.* 1584 *πατέρα Θυέστην τὸν ἐμόν, Suppl.* 344, *fr.* 199. 7.—The alliteration in **φίλης φίλῳ φέρειν** is intentional, and is a frequent device of Greek literature in taunts, sarcasms, or pathos. Cf. *inf.* 564, Soph. *O. T.* 370 sq. (with Jebb's note), *Pers.* 512, *Suppl.* 1017. *παρήχησις* of *φ* was particularly affected by Pindar.

89 In a genuine *κῆδος* Electra would

I say? What speech were gracious? In what sort shall I make prayer to my sire? Shall it be thus? ''Tis from dear one to dear one I bring a gift, from wife to husband: 'tis from my mother'? Nay, that I dare not; nor know I what to say when I pour this offering on my father's tomb. Or shall I speak that speech which is the wont of men, 'Requite with

misconception. ϕ. **91** *τόνδε* corrected from *τῶνδε* M.—*πελανὸν* M. **92** *τ' οὖπος* M. According to Zenodotus the proper accentuation is *τοὖπος*, not *τοῦπος*. See Kühner-Blass *Gr. Gramm.*[3] I. pp. 331 sq. **93** *ἔστ' ἀντιδοῦναι* M, corr.

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have said *φέρω τάδε παρὰ φίλης γυναικὸς φίλῳ ἀνδρί, παρὰ τῆς ἐμῆς μητρός*, comprehending the mutual love of all the three concerned, viz. husband, wife, child.—**τῆς ἐμῆς** is more than *ἐμῆς* (14 n.) 'mine own (or 'my true') mother.' We must not render 'seeing that they come from my mother' (Paley), which would perhaps require *τῆς γ' ἐμῆς*.—The gifts must be unacceptable: Soph. *El.* 442 *σκέψαι γὰρ εἴ σοι προσφιλῶς αὐτῇ δοκεῖ | γέρα τάδ' οὖν τάφοισι δέξεσθαι νέκυς* and *ibid.* 432 *οὐ γάρ σοι θέμις | οὐδ' ὅσιον ἐχθρᾶς ἀπὸ γυναικὸς ἱστάναι | κτερίσματ', οὐδὲ λουτρὰ προσφέρειν πατρί.*

90 οὐ πάρεστι θάρσος: because it is false and would be resented by the spirit of Agamemnon.—**οὐδ' ἔχω**, through the misreading of v. 86, is usually taken 'and *yet* I know not.' But here we have a second question. Some stress should be laid on *χέουσα*: 'nor do I know what to say (in prayer) when I *pour* them.'—(The transpositions of Weil, Wecklein and others will be seen to be injurious.)

91 πέλανον. *πᾶν τὸ ἐπιθυόμενον οὕτω καλοῦσιν* schol. (too comprehensively). Rather *πέλανος*=a thick mess, a caked or clotted liquid. Cf. *Pers.* 818. Here it is identical with the *χοαί*, as in *Pers.* 526 *ἔπειτα Γῇ τε καὶ φθιτοῖς δωρήματα | ἤξω λαβοῦσα πέλανον*, answering to *ibid.* 222 *δεύτερον δὲ χρὴ χοὰς | Γῇ τε καὶ φθιτοῖς χέασθαι.*—In Hom. *Od.* 11. 26 sqq. the *χοή* to the dead consists of three libations in a definite order, *πρῶτα μελικρήτῳ* (*i.e.* honey and milk), *μετέπειτα δὲ ἡδεῖ οἴνῳ, | τὸ τρίτον αὖθ' ὕδατι· ἐπὶ δ' ἄλφιτα λευκὰ πάλυνον*, the whole deserving the name of *πέλανος*. Three are spoken of, but not named, in Soph. *Ant.* 431 *χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει*, *O. C.* 479 *τρισσάς γε πηγάς*. In Eur. *Or.* 115 two: *μελίκρατ' ἄφες γάλακτος οἰνωπόν τ' ἄχνην*. Sometimes the components only are enumerated, but not always as the same in number or in the same order. Thus Eur. *I. T.* 162 sqq. mentions milk, wine, honey, and Aesch. *Pers.* 614 sqq. milk, honey, water, wine, oil, accompanied by flowers. The practice may not have been at all times identical, but the honey, wine and water may be regarded as indispensable. The whole proceeding is intelligible only if we remember that the *χοαί* were a banquet. The *μελίκρατον* was the substantial meal (which must take a liquid form to be *γάποτον*), while the wine was the *πότος*, which the garland of flowers accompanied. At the same time the offerings chosen are the typical bounties of Mother Earth (127 sq.).—**πατρός**: with affection. This is suggested, not by the repetition after *πατρί* (87), for which see v. 51 (*δόμους* n.), but by the use of the word at all.

92 ἢ τοῦτο φάσκω τοῦπος: 'or shall I speak that (well-known) form of words?'—**τοῦτο**: not =*τόδε* but (*notum*) *istud.* Cf. Xen. *An.* 1. 5. 8 *τούτους τοὺς πολυτελεῖς χιτῶνας*, Plat. *Symp.* 181 E, *Crit.* 45 A *τούτους τοὺς συκοφάντας*. The use often conveys a shade of contempt.

93 ἔσθλ' ἀντιδοῦναι. The usual *ἔπος* may be gathered from *e.g. Pers.* 223 *πρευμενῶς δ' αἰτοῦ τάδε | σὸν πόσιν... | ἐσθλά σοι πέμπειν τέκνῳ τε.* That passage, compared with *inf.* 147 *ἡμῖν δὲ πομπὸς ἴσθι τῶν ἐσθλῶν ἄνω* (where see note on *τῶν*), points to *ἐσθλά* as a prescribed word of the ritual, which should be restored here for **ἔστ'** of M. There are also serious objections to *ἔστ'* in itself: (1) that it is unnecessary, (2) that it is awkwardly placed. These could perhaps both be met (as by Verrall) by laying upon the word a stress which the position does not necessarily carry (cf. *Ag.* 1231, Eur. *H. F.* 1292, *fr.* 382. 10) but which it may certainly assist; *i.e.* 'the formula *is* already such-and-such and there is no need to invent one' or

στέφη, δόσιν τε τῶν κακῶν ἐπαξίαν;
ἦ σῖγ' ἀτίμως, ὥσπερ οὖν ἀπώλετο
πατήρ, τάδ' ἐκχέασα γάποτον χύσιν
στείχω, καθάρμαθ' ὥς τις ἐκπέμψας, πάλιν
δικοῦσα τεῦχος ἀστρόφοισιν ὄμμασιν;
τῆσδ' ἐστὲ βουλῆς, ὦ φίλαι, μεταίτιαι·
κοινὸν γὰρ ἔχθος ἐν δόμοις νομίζομεν.
μὴ κεύθετ' ἔνδον καρδίας φόβῳ τινός·
τὸ μόρσιμον γὰρ τόν τ' ἐλεύθερον μένει
καὶ τὸν πρὸς ἄλλης δεσποτούμενον χερός.
λέγοις ἄν, εἴ τι τῶνδ' ἔχοις ὑπέρτερον.
ΧΟ. αἰδουμένη σοι βωμὸν ὡς τύμβον πατρὸς

Elmsley (who also suggests **εὖ τ'**). ⏑ – . **ἴσ'** Bamberger.—**πέμπουσι** M. **94** **δόσιν γε** Stanley, **δόσιν τοι** Butler.—**τῶν καλῶν** Elmsley. ⏑ – . **96** **ἐκχέουσα** M, corr. Dindorf. ⏑ – . **99** **μεταίτιοι** Blomfield, but the fem. form is established by 892, 909, Soph. *Trach.* 447. **104** **ἔχεις** Jacobs (a mistaken change. ⏑ –). Schütz

'as the way *is* (be it right or wrong).' This, however, demands much of **ἔστι** (=**ἤδη κεῖται**) and appears supersubtle. Again (3) **ἀντιδοῦναι** is awkward without object.—**ἀντιδοῦναι.** The infin. may (1) follow the sense of bidding in **τοῦτο φάσκω τοὔπος**, being the indirect of **ἀντίδος** (see 143 n.), (2) serve as exegesis to **τοῦτο τοὔπος** itself, (3) stand for the imperat., as so often in petitions. The last is least probable.

94 **στέφη.** **τὰς χοάς** (schol.), lit. 'honours.' The word **στέφειν** appears to have been a *vox propria* of **ἐναγίσματα**. Cf. Soph. *Ant.* 431 **χοαῖσι...τὸν νέκυν στέφει**, *El.* 440 **τάσδε δυσμενεῖς χοὰς | οὐκ ἄν ποθ', ὅν γ' ἔκτεινε, τῷδ' ἐπέστεφε** (*ibid.* 53 **λοιβαῖσι πρῶτον καὶ καρατόμοις χλιδαῖς | στέψαντες** might be a zeugma), Eur. *Or.* 1321. The expression is too curt for a specific reference to actual wreaths of flowers (*Pers.* 621, Soph. *El.* 895).—**δόσιν τε.** The **τε** is exegetic. Cf. *Suppl.* 42, 63, *Ag.* 9 **φέρουσαν ἐκ Τροίας φάτιν | ἀλώσιμόν τε βάξιν**, and so frequently. 'Requite the senders with a "blessing,"...yea, a gift which their sin has deserved.' Until we reach **δόσιν τε κ.τ.λ.** we might understand the prayer to be favourable to the 'senders'; but with these words El. explains that she means something else by **ἑσθλά**, a 'blessing' from quite another point of view (viz. to us and all else concerned). **τῶν κακῶν**, as schol. remarks, is **παρ' ὑπόνοιαν** for **τῶν καλῶν**. (The reading **γε** is, of course, easier, and would be necessary if **ἀντιδοῦναι** had no object.)

95 **ἀτίμως κ.τ.λ.**, *i.e.* **ἀτιμάζουσα τὰς χοάς** (or **τὸ πρᾶγμα**), **ὥσπερ οὖν ὁ πατὴρ ἠτιμάσθη.** Not 'so as to slight him (Agam.).' The slight is to Clytaemnestra.

96 **ἐκχέασα.** The pres. **ἐκχέουσα** is impossible. It could only be synchronous with **στείχω**, and this is out of keeping with **ἐκπέμψας** and **δικοῦσα** and with the sense of **στείχω πάλιν** (97 q.v.).—**γάποτον χύσιν.** While the adj. is not contemptuous (*inf.* 164, *Pers.* 624), **χύσιν** implies wasteful disregard (especially with the compound **ἐκ-χέασα**), whereas **χοαί** should be poured with care upon a chosen spot, not thrown out idly over the ground.—The accus. may be either in proleptic appos. to **τάδ'**, or 'contained' of the verbal action.

97 sq. **στείχω...πάλιν** must be joined. Those who connect **πάλιν δικοῦσα** in the sense 'throwing *behind* me' must first prove that **πάλιν** can bear such a meaning. The sense 'away' (*i.e.* in the opposite direction) is good Greek with verbs of looking or walking (cf. Hom. *Il.* 21. 415 **πάλιν τρέπεν δσσε φαεινώ**, Soph. *Ph.* 935 **ὁρᾷ πάλιν**), but this gives no warrant for 'behind' or 'backwards' with a verb of throwing. The suggestion of such a rendering arises from *e.g.* Verg. *Ecl.* 8. 102 *Fer cineres, Amarylli, foras, rivoque*

a blessing them who send these honours,'—yea, a boon to match their wickedness? Or, without a word, with contumely, even as my father perished, shall I shed out these gifts in waste for earth to swallow up, and get me back, like one who hath cast forth the abominable thing, hurling the vessel from me without a glance?

Good friends, help me make up my mind; for we are at one in the hate we feel at home. Make no hiding in your heart through fear of this or that, for, be we free or be we bondsman to another's hand, 'tis fate that doth await us. If thou hast aught better than I have said, speak it.

CHO. Holding thy father's tomb an altar for sacredness, I

rejects the verse and Wecklein is disposed to follow; but cf. 106. It adds to the insistence of vv. 85, 91, 101. **105—122** The changes of speakers are marked by the *παράγραφος*, which, however, is missing at vv. 106, 108. **105** *αἰδουμένῃ* Hermann.—*τοι* for *σοι* Dindorf.

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fluenti | transque caput iace, *nec respexeris*. But this is Vergil's attempt at improvement on the original, Theoc. 24. 92 *ῥιψάτω εὖ μάλα πᾶσαν ὑπὲρ ποταμοῖο φέρουσα* | ...*ἄψ δὲ νέεσθαι* | *ἄστρεπτος* (where *ἄψ* corresponds to *πάλιν* here). The schol. (q.v.) says of the practice simply *ῥίψαντες ἀμεταστρεπτεὶ ἀνεχώρουν*. The evidence for the Greek custom proves only that the bearer kept his eye averted while he threw away the vessel, and forbore to look back when departing. Cf. Ov. *Fast.* 5. 437 *aversusque iacit... nec respicit*, Soph. *O. C.* 490 *ἔπειτ' ἀφέρπειν ἄστροφος*. This is here expressed by *δικοῦσα...ἀστρόφοισιν ὄμμασιν* (which words are to be taken together, as the order shews).—**πάλιν** would not be necessary with *στείχω* in the sense 'depart' (*P. V.* 81, Soph. *Ant.* 98), but *ἐκχέασα...στείχω πάλιν* = 'shall I *go and* pour them out and then *come* back again?'—**ἐκπέμψας** might seem a weak term for *e.g.* *ἐκρίψας*, but *πέμπειν*, *πομπή* and their compounds are words with special ceremonial associations.

99 **ἐστὲ...μεταίτιαι**, not merely = *μετάσχετε*, but 'be sharers in the responsibility.' For the fem. form see crit. n.

101 **κεύθετ'**: sc. *τὴν γνώμην*, gathered from the context, not *τὸ ἔχθος*. Electra requires no assurance of the latter, which she assumes, and, when the Chorus answers, it is with *λέξω...τὸν ἐκ φρενὸς λόγον* (106). For *κεύθειν* without obj. expressed cf. Soph. *Trach.* 988 *ἀλλ' ἐξῄδη σ' ὅσον ἦν κέρδος* | *σιγῇ κεύθειν*.

102 sq. = 'you cannot suffer other than your fate.' Cf. Soph. *Ant.* 235 *τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος*, | *τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον*, *inf.* 462.—**χερός**: not a mere periphrasis, but with reference to physical coercion. Eur. *Heraclid.* 884 *σῇ δεσποτούμενον χερί*.

104 **λέγοις ἄν**. At the change to the sing. Electra pointedly addresses a representative slave, the coryphaeus.—**εἰ...ἔχοις**: more idiomatic than *εἰ ἔχεις*. The sentence is of the ordinary conditional type *εἰ ἔχοις...λέγοις ἄν*. In *Ag.* 330 *λόγους δ' ἀκοῦσαι τούσδε κἀποθαυμάσαι* | *διηνεκῶς θέλοιμ' ἄν, ὡς λέγοις, πάλιν* the text is sound, containing another form of *εἰ* (*πως*) *λέγοις, θέλοιμ' ἂν ἀκοῦσαι*. The class is that of Goodwin *M. and T.* § 531. The necessity of translating *λέγοις ἄν* by an imperat. is apt to cause an illusion as to the normal in Greek.—**τῶνδ'**: the alternatives suggested (92—94 and 95—98). Cf. Hor. *Ep.* 1. 6. 67 *Si quid novisti rectius istis*, | *candidus imperti*.

105 sq. **αἰδουμένη σοι κ.τ.λ.** The pronoun (ethic) belongs by position to the participial clause, its force being something like 'as you would have me do.'—**βωμὸν ὡς**: *i.e.* their word will be as solemnly pledged as if sworn at an altar. Cf. Dem. *de Cor.* § 134, Cic. *pro Balb.* 5. 12 *ut mos Graecorum est, iurandi causa ad aras accederet*, Plut. *Apophth. Pericl.* 186 C *πρὸς δὲ φίλον τινὰ μαρτυρίας ψευδοῦς δεόμενον, ᾧ προσῆν καὶ ὅρκος, ἔφησε μέχρι τοῦ βωμοῦ φίλος εἶναι,*

λέξω, κελεύεις γάρ, τὸν ἐκ φρενὸς λόγον.
ΗΛ. λέγοις ἄν, ὥσπερ ᾐδέσω τάφον πατρός.
ΧΟ. φθέγγου χέουσα σεμνά, τοῖσιν εὔφροσιν
ΗΛ. τίνας δὲ τούτους τῶν φίλων προσεννέπω;
ΧΟ. πρῶτον μὲν αὐτὴν χὤστις Αἴγισθον στυγεῖ.
ΗΛ. ἐμοί τε καὶ σοί ταὖτ' ἐπεύξομαι τάδε;
ΧΟ. αὐτὴ σὺ ταῦτα μανθάνουσ' ἤδη φράσαι.
ΗΛ. τίν' οὖν ἔτ' ἄλλον τῇδε προστιθῶ στάσει;
ΧΟ. μέμνησ' Ὀρέστου, κεἰ θυραῖός ἐσθ' ὅμως.

108 I have placed a comma at *σεμνά* and removed the stop at *εὔφροσιν*. ϟ.—*κεδνὰ* Hartung, Heimsoeth. **110** *αὐτὴν* M, altered to *αὐτὴν*. ϟ.—*στύγεῖ* M.

and Mayor on Juv 14. 218. Note (1) that the structure of the *τύμβος* suggests the raised altar. Compare v. 718 *ἀκτὴ χώματος* with Soph. *O. T.* 183 *ἀκτὰν βώμιον*: (2) that tombs were often practically altars both in shape and fact (see Introd. p. xxxiii, footnote to *πυρά*). Thus in Eur. *Hec.* 521 sqq. Polyxena is sacrificed to the shade of Achilles on the top of the *χῶμα*. In Eur. *Hel.* 547 Helen flees *τύμβου 'πὶ κρηπῖδ' ἐμπύρους τ'-ὀρθοστάτας* (where see Paley's note). In the later Anthology *βωμός* may bear the sense of *tumulus*.—The expression does not merely promise truth. While the Chorus will not mislead El. into dangerous confidences, it pleads privilege for candour. Each is doubtful how far the other will go. 'You must not blame me for saying what is in my heart. You *bid* me (*κελεύεις γάρ*), and, since I must obey, the sanctity of the place leaves me no choice but the truth.' Cf. Soph. *O. T.* 276 *ὥσπερ μ' ἀραῖον ἔλαβες, ὦδ', ἄναξ, ἐρῶ.*—**τὸν ἐκ φρενὸς**, not *τὸν ἀπὸ γλώσσης*. Cf. *S. c. T.* 859 *ἐκ φρενὸς ὁρθῶς*, 903.

107 ὥσπερ ᾐδέσω τάφον πατρός is enunciated slowly and with stress. Electra accepts the terms of the pledge and emphasizes their solemnity: 'then, *by your reverence for my father's tomb*, speak.'—**ᾐδέσω** might have been rendered 'have shewn respect (in your words),' but the sense requires a pres. value, as so commonly in *ἐπῄνεσα, ἤσθην, ἐθαύμασα* &c.—**τάφον πατρός** practically = 'my buried father.' As Verrall has noted, the grave is no longer considered primarily as a mound (*τύμβος*).

108 φθέγγου...εὔφροσιν. The line has hitherto been regarded as a complete sentence, the sense usually sought being that of the schol. *εὔξαι ἀγαθὰ τοῖς εὖ φρονοῦσι.* But though *εὔξαι* might pass as implied in *φθέγγου*, *σεμνά* does not = *ἀγαθά*, but *religionis plena* (Bothe). It is the opposite of *ἄτιμα*, and the Chorus answers the suggestion of El. in v. 95 with 'do not throw the *χοαί* out *σὺγ' ἀτίμως*, but utter words of solemn rite meanwhile.' *τοῖσιν εὔφροσιν* may then be the dat. of behalf 'for (= in the cause of) the loyal.' But the words of the solemn rite are for the guilty as well (vv. 116, 142). It is better therefore to regard the line as interrupted in the manner so frequent in stichomythia. The sense would have continued with *e.g. ἀγαθὰ γενέσθαι*, but at the mention of *εὔφρονες* El. breaks in with 'But who are *these?*' and that question is dealt with till v. 115. This punctuation creates the desired antithesis *τοῖσιν εὔφροσιν*)(*τοῖς αἰτίοις νῦν* (116), 'next, for the guilty.'—(Verrall joins closely *σεμνὰ τοῖσιν εὔφροσιν* 'as religion bids those who love.')

109 φίλων: relatives and others bound by ties, but not necessarily of affection. *φίλοι* need not be *εὔφρονες*. Cf. 233 *τοὺς φιλτάτους γὰρ οἶδα νῷν ὄντας πικρούς, Ag.* 1271 *φίλων ὑπ' ἐχθρῶν.*

110 αὐτὴν. *σεαυτὴν δηλονότι* schol. **αὐτὴν** in M is by a correction. The arguments for *αὐτὴν* as reflexive in early and classical Greek are more than sufficient. (1) Antecedently it might have been supposed that as *ἐμαυτόν, σεαυτόν, ἑαυτόν* = *ἐμὲ αὐτόν, σὲ αὐτόν, ἓ αὐτόν*, where *αὐτόν* played the emphatic part of *ipsum*, there might exist a use of the simple *αὐτόν* (= *ipsum*) as pure reflexive, in much the same cases in which *ipsum* is so used in Latin, viz. where there is

will speak—'tis at thy bidding—the word from out my heart.

ΕΛ. Speak, as thou holdest sacred my father's sepulchre!

ΧΟ. Utter, while thou pourest, a solemn plea, for the loyal...

ΕΛ. And whom shall I call those? Whom of those near to me?

ΧΟ. First thyself, and whoso hates Aegisthus.

ΕΛ. 'Tis then for me and thee that I shall mean this prayer?

ΧΟ. Judge thou thyself of that: I leave it thee to gather.

ΕΛ. And whom besides must I count for one of us?

ΧΟ. Orestes: forget him not, though he is absent.

111 *ἐπεύξωμαι* Dobree, less well. ⸸. **112** *ἤδη 'φρασας* Naber. **114** *κ' εἰ* M made from *καὶ εἰ*.

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expressed opposition to some other person or thing. And as a fact the use is well supported in the MSS of Thuc., Hdt. and Xen., and is proved by frequent instances in Homer, to whom the form *ἑαυτόν* (*αὐτόν*) is unknown. Cf. *Od.* 4. 247 *ἄλλῳ δ' αὐτὸν φωτὶ κατακρύπτων ἤισκεν*, 21. 249 *ἦ μοι ἄχος περί τ' αὐτοῦ καὶ περὶ πάντων*: (2) in the MSS of tragedy the oblique forms *αὐτόν* &c. are frequently given with smooth breathing as reflexives after the nom. *αὐτὸς*: cf. *inf.* 220 *αὐτὸς κατ' αὐτοῦ* (M), Soph. *Aj.* 1132 *τούς γ' αὐτὸς αὐτοῦ πολεμίους* (L), *O. T.* 138 *αὐτὸς αὑτοῦ* (L, Suid.) &c. It is true that *αὐτόν* &c. are generally found as variants, and that in some places all MSS agree in the spir. asp., *e.g. S. c. T.* 393. But it was more likely (as schol. and modern editing shew) that a change should be made from *αὐτόν* to *αὑτόν* than *vice versa*. 'Self against (to, for &c.) self' is quite as natural an expression as 'self against (&c.) himself': (3) in the gen. after article the use is well established. Cf. *Ag.* 1296 *μόρον τὸν αὐτῆς οἶσθα* (f, g, *αὐτῆς* h), 1544 *ἄνδρα τὸν αὐτῆς* (=*σαυτῆς*, all MSS).—The form *αὐτὴν* would imply that *ἑαυτὴν* had already become generalised for all persons. The generalisation occurred early in the plur. (*e.g.* Ar. *Eq.* 505), but in the sing. it must be considered very doubtful for the earlier 5th century.—**Αἴγισθον**. The Chorus does not yet go the length of naming Clytaemnestra.

111 **καὶ σοί** bears the stress: 'then that means that I shall be making the prayer for myself and *you*.'—**ἐπεύξομαι** is distinctly better than the subjunct. (v. 87 n.). The particle is *ἄρα*, not *ἆρα*, and the remark is strictly an inference rather than an interrogation. (We may call it an inference with an interrogative tone, and so mark the question in the text.)

112 **αὐτὴ σὺ κ.τ.λ.**: lit. 'do you yourself form an opinion as to that, using your discernment.' They decline to be more explicit.—**αὐτὴ σὺ** belongs (as do *ἤδη* and *ταῦτα*) *ἀπὸ κοινοῦ* to both *μανθάνουσ'* and *φράσαι*.—**μανθάνουσ'** is not 'learning' but 'using intelligence.' Cf. Arist. *Poet.* 4 § 4 *διὰ γὰρ τοῦτο χαίρουσι τὰς εἰκόνας ὁρῶντες, ὅτι συμβαίνει θεωροῦντας μανθάνειν καὶ συλλογίζεσθαι τί ἕκαστον, οἷον ὅτι οὗτος ἐκεῖνος.*—**ἤδη** = 'from that point onward,' *i.e.* 'I *leave* you to judge.' In full (*οὐκέτι ἐγὼ λέγω*), *ἤδη σὺ φράσαι μανθάνουσα αὐτή*.—[Other possible renderings (1) 'inasmuch as you (begin to) perceive this for yourself, go on now to consider (your course of action),' (2) 'consider that for yourself, since you (begin to) understand already,' are awkward and weak.]

113 **τίν'...στάσει;** Electra waives the question (**οὖν**) while assuming the fact (**ἔτ'**).—**τῇδε...στάσει**: *partibus nostris* (*τῇ συστάσει ἡμῶν* schol.), as at v. 456, *Suppl.* 12 (*στασίαρχος*) &c.

114 **μέμνησ' Ὀρέστου**: not 'remember Orestes,' but 'make mention of (include) Or. (in the prayer)' (cf. 116), *i.e.* 'even though he is bearing no part (as we are) here,' *ratio absentis habeatur*.—**θυραῖος** primarily refers, not to his banishment, but to his lack of personal connection with the ceremony. So *Ag.* 1608 *καὶ τοῦδε τἀνδρὸς ἠψάμην θυραῖος ὤν*. As Klausen remarks, 'cum initio

ΗΛ. *εὖ τοῦτο, κἀφρένωσας οὐχ ἥκιστά με.* 115
ΧΟ. *τοῖς αἰτίοις νῦν τοῦ φόνου μεμνημένη*
ΗΛ. *τί φῶ; δίδασκ᾽ ἄπειρον ἐξηγουμένη.*
ΧΟ. *ἐλθεῖν τιν᾽ αὐτοῖς δαίμον᾽ ἢ βροτῶν τινα*
ΗΛ. *πότερα δικαστὴν ἢ δικηφόρον λέγεις;*
ΧΟ. *ἁπλῶς τι φράζουσ᾽, ὅστις ἀνταποκτενεῖ.* 120
ΗΛ. *καὶ ταῦτά μοὐστὶν εὐσεβῆ θεῶν πάρα;*
ΧΟ. *πῶς δ᾽ οὔ; τὸν ἐχθρὸν ἀνταμείβεσθαι κακοῖς.*
ΗΛ. *κῆρυξ μέγιστε τῶν ἄνω τε καὶ κάτω,* (165)

115 Qu. *εὖ τοῦθ᾽, ὃ?* **116** *νῦν* M. *νυν* Paley, Wecklein. ϕ. **118** *τίν᾽* M.
119 *λέγω;* Weil, Wecklein. **120** *ἁπλωστὶ* Hermann. **122** The usual

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invocationis proferendi essent ei qui offerrent inferias, Orestis mentio proprie non pertinebat ad rem.' There is intentional dramatic irony in the expression, since Or. is actually present.

115 εὖ τοῦτο: sc. *εἶπας*. 'I thank you. An admonition of greatest moment!' The line might at first sight appear somewhat weak, but (1) **οὐχ ἥκιστα** = *πάνυ* (*οὐχ ἥκιστα· ἀντὶ τοῦ πάνυ* schol. to Soph. *O. T.* 1051), or 'in the highest degree': cf. Thuc. 7. 44 *μέγιστον δὲ καὶ οὐχ ἥκιστα ἔβλαψεν*, Xen. *Hell.* 6. 2. 39 *ταύτην τὴν στρατηγίαν οὐχ ἥκιστα ἐπαινῶ*: (2) there is emphasis upon **κἀφρένωσας**.

116 τοῖς αἰτίοις)(*τοῖσιν εὔφροσιν* (108 n.). Hence the position of the words and the point of **νῦν** ('next'), which editors commonly alter to **νυν.**—**μεμνημένη**: sc. *αὐτῶν*, 'including (a mention of) them' (114 n.), though there may also be an allusion to the *μνήμων μῆνις* (*Ag.* 163) which El. should feel. (To join *τοῦ φόνου* either directly or *ἀπὸ κοινοῦ* with *μεμνημένη* is comparatively feeble.)

117 τί φῶ; κ.τ.λ. The preceding line is spoken by the Chorus with cautious hesitation, while El. on her side, though equally circumspect, is eager. 'Yes! yes! Tell me more. I am your docile pupil.'—**φῶ** has, of course, no relation to the dat. *τοῖς αἰτίοις*, which depends on the coming sense (*ἐλθεῖν*).—**ἐξηγουμένη**: *i.e.* as an *ἔμπειρος* in ritual and its formulae (*σεμνὰ* v. 108). There is an allusion to *ἐξηγητής* in the well-known technical sense. Cf. Eur. *Bacch.* 185 *ἐξηγοῦ σύ μοι | γέρων γέροντι, Τειρεσία, σὺ γὰρ σοφός* (sc. *ποῖ δεῖ χορεύειν κ.τ.λ.*). In *Eum.* 598 *ὁ μάντις ἐξηγεῖτό σοι μητροκτονεῖν*; the verb still implies the exposition by an authority of that which religion demands. This sense passes (as here) into that of *praeire verbis*. In Eur. *Med.* 745 *ἐξηγοῦ θεούς*='name in set terms the gods' by whom I am to swear.

118 ἐλθεῖν: sc. *εὔξαι* or its equivalent, understood from *τί φῶ;* The interrupted sentence (118) is not grammatically resumed, and *αὐτοῖς* is no redundancy.—**τιν᾽.. τινα.** The repetition emphasizes the notion 'if not god, then man; the agent matters not.' The sequence may be either (1) *ἐλθεῖν τιν᾽ αὐτοῖς δαίμον᾽, ἢ βροτῶν τινα*, or, perhaps better, (2) *ἐλθεῖν τιν᾽ αὐτοῖς, δαίμον᾽ ἢ βροτῶν τινα.*

119 πότερα... λέγεις; *i.e.* 'to try them? Or (taking their guilt for granted) to punish them?' See schol. The desire to punish her mother is formed in Electra's mind, but she seeks the moral support of a direct prompting from the Chorus. See Introd. pp. lviii sqq. on the problem of justification.

120 ἁπλῶς τι φράζουσ᾽: 'quite frankly saying.' *τι* belongs to the adverb. Cf. *θᾶττόν τι, οὕτω δή τι, σχεδόν τι, ὑπό τι*, and Thuc. 1. 138 *διαφερόντως τι... μᾶλλον ἑτέρου ἄξιος θαυμάσαι.* This use answers to that of *τις* (*quidam*) with adj., in the various senses 'in a sort,' 'mere,' or 'quite.' *μεγαλωστί* has the same origin.—**φράζουσ᾽** is carried on in the construction of v. 118, viz. with *εὔξαι* implied.—**ἀνταποκτενεῖ**: spoken with slow emphasis.

121 καὶ ταῦτά κ.τ.λ. Editors have supposed this to be a confused or imperfect expression for *e.g.* *καὶ ταῦτα εὐσεβῆ ἐστί μοι εὔχεσθαι λαβεῖν παρὰ θεῶν;* (Paley). But we may well con-

ΕΛ. Well said! An admonition full of service!

ΧΟ. Next, on the guilty murderess forget not—

ΕΛ. To pray for what? Tutor mine ignorance: teach me what to say.

ΧΟ. That, be it a god or be it mayhap a man, they meet with one—

ΕΛ. To judge or to avenge? Which mean you?

ΧΟ. Say thou but simply 'one to slay the slayer.'

ΕΛ. But can I in all piety? Doth Heaven allow it?

ΧΟ. Surely—to requite a foe, evil for evil.

ΕΛ. Most mighty herald of both worlds, above us and

punctuation is *πῶς δ' οὔ, τὸν ἐχθρὸν ἀντ. κακοῖς;* ♦. **123** The line, restored here by Hermann, stands in M as v. 165. ♦. The mark of the speaker is missing.—

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strue literally 'and are these prayers allowed to me as pious by warrant from the gods?' *i.e.*' will not the gods look upon such prayers as impious?' The schol. explains correctly *καὶ τὸ ταῦτα εἰπεῖν παρὰ θεῶν ὅσιά μοι κρίνεται;*—**θεῶν πάρα** cannot depend on *αἰτεῖν* or its like to be supplied, unless we remove the stop and regard the sentence as interrupted. Nor is it strictly = 'in the sight of the gods,' for which the Greek is *θεοῖς πάρα* (Eur. *Med.* 763, Soph. *Trach.* 589). With the gen. *παρὰ* expresses the source of authority. Cf. Plat. *Prot.* 322 D *νόμον θὲς παρ' ἐμοῦ*, Luc. *D. M.* 1. 2 *οἰμώζειν αὐτοῖς παρ' ἐμοῦ λέγε.*—**μοὔστιν.** For the crasis cf. *inf.* 926, *Eum.* 914, Ar. *Ran.* 1180, *Ach.* 339, Soph. *Aj.* 1225, *Ph.* 812 (*ἐμοὔστι*).

122 τὸν ἐχθρὸν ἀνταμείβεσθαι: a commonplace of Greek ethics. Cf. *S. c. T.* 1040, Archil. *fr.* 75 *ἓν δ' ἐπίσταμαι μέγα, | τὸν κακῶς τι δρῶντα δεινοῖς ἀνταμείβεσθαι κακοῖς*, Soph. *Ant.* 643 *ὡς καὶ τὸν ἐχθρὸν ἀνταμύνωνται κακοῖς.*—In the absence of *γε* (cf. *Eum.* 437) it is not clear that the line should end with a question mark. The Chorus may be simply quoting the maxim as approved *θεῶν πάρα, i.e.* El. 'And is this permitted by Heaven?' Cho. 'Assuredly: to requite your enemy with evil.'

123 sqq. Electra advances to the summit of the *χῶμα*. She first appeals to the Hermes (cf. v. 1) to engage the attention of the nether powers and Earth (123—128), then herself calls directly to Agam. (129—148), first making a libation symbolic of *χέρνιβες* (129) and at the close of the prayer (149) offering the libations proper. Commentators have overlooked the antithesis of *κἀγὼ* to Hermes and of *χέουσα τάσδε χέρνιβας... λέγω* (129) to *ἐπ' εὐχαῖς τάσδ' ἐπισπένδω χοάς* (149).

123 κῆρυξ μέγιστε κ.τ.λ. This line, restored here by Hermann, is read in the MS as v. 165, where it is impossible. At the beginning of the next line there is a lacuna of ⏑ – ⏑. The facts must be considered together. (1) The natural explanation of the transposition is that, in the copy from which M was taken (or an earlier one still), v. 123 was accidentally omitted and subsequently supplied in the margin (as vv. 625 and 708—710 are in M itself). If the copy contained two columns of about 42 lines each (which is not far removed from the average of M), the marginal addition might easily be taken up by the scribe into the second column instead of the first. (2) The omission of the line in the first instance would be due to a beginning or ending similar to that of the line before or after (cf. 625, 708—710). *κάτω* and *κακοῖς* bear a certain resemblance, but the loss of the first word in v. 124 suggests that the error originated there. Klausen's *ἄρηξον* (*ἄρηξ'*), which is otherwise the best conceivable word, fairly suits the conditions. The scribe, having written *κῆρυξ* of v. 123, was misled by the syllable *-ρηξ-* below, and proceeded with *Ἑρμῆ χθόνιε* of v. 124. Whereas the lost line was afterwards supplied in the margin, the corrupt *κῆρυξ Ἑρμῆ χθόνιε κηρύξας ἐμοί* would be seen to be without grammar or metre and a lacuna would be left at the place where the mistake evidently lay.—**μέγιστε** is required. *κῆρυξ* alone would imply no

<ἄρηζον>, Ἑρμῆ χθόνιε, κηρύξας ἐμοὶ
τοὺς γῆς ἔνερθε δαίμονας κλύειν ἐμὰς
εὐχάς, πατρῴων δωμάτων ἐπισκόπους,
καὶ Γαῖαν αὐτήν, ἢ τὰ πάντα τίκτεται
θρέψασά τ' αὖθις τῶνδε κῦμα λαμβάνει.
κἀγὼ χέουσα τάσδε χέρνιβας βροτοῖς

μεγίστη M, corr. Stanley. **124** ἄρηζον was supplied by Klausen. ⸗.—Ἑρμῆ χθόνιε, γένοιο Housman, Verrall. **126** πατρῴων δ' ὀμμάτων M. ⸗. δωμάτων Stanley (cursive MSS often disintegrate their words, and the original may

recognition of his divinity.—**τῶν ἄνω τε καὶ κάτω**: not with *μέγιστε* (*i.e.* *κηρύκων*), but 'herald between the two worlds.' Properly the single article comprehends, while the repeated article distinguishes. The rule is not always logically observed. Cf. *Ag.* 326, 336 (*τῶν ἀλόντων καὶ κρατησάντων δίχα κ.τ.λ.*), Soph. *El.* 990 *ἐστὶν ἡ προμηθία | καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος*. Here the expression is correct, as in Soph. *El.* 1498 *τά τ' ὄντα καὶ μέλλοντα* (=*τὰ ὄντα-τε-καὶ-μέλλοντα*).—For the sense Conington quotes Hor. *Od.* 1. 10. 19 *superis deorum | gratus et imis*.

124 <**ἄρηξον**>: cf. *S. c. T.* 112, 162, Eur. *H. F.* 492.—**κηρύξας**: a synchronous aor., which would itself imply an aor. verb in the lacuna. Cf. 395 *ἐπὶ ...βάλοι...δαῖξας*, 457 *ἄκουσον ...μολών*, Hom. *Od.* 2. 422 *ἐτάροισιν ἐποτρύνας ἐκέλευσεν*, Plat. *Phaed.* 60 E *εὖ γ' ἐποίησας ἀναμνήσας με*.—**ἐμοὶ**: *i.e.* 'as thou art herald, be herald in *my* case.'

125 **δαίμονας** is not to be taken of the mortal Agam. (with whom it is in contrast; see v. 129) but of the nether divinities. Cf. 398 Γᾶ *χθονίων τε τιμαί*, 404 *νερτέρων τυραννίδες*, 474, 488, *Pers.* 631 *ἀλλὰ χθόνιοι δαίμονες ἄγνοί*, | Γῆ *τε καὶ Ἑρμῆ, βασιλεῦ τ' ἐνέρων*. It is true that Orientals call the dead Darius *δαίμων* (*Pers.* 623, 645), but that expression is intended to be characteristic, and Aesch. nowhere else uses the word of a human being. In Eur. *Alc.* 1003 *νῦν δ' ἐστὶ μάκαιρα δαίμων* is popular hyperbole. The passage Hes. *Opp.* 121 sqq. is plainly not in point.

126 **πατρῴων δωμάτων ἐπισκόπους**. See crit. note. No satisfactory interpretation has been offered of **δ' ὀμμάτων**. Literally, indeed, we might hazard (1) (with *εὐχὰς*) 'prayers which have regard to my father's eyes,' *i.e.* are uttered in the same spirit as if I knew his eyes were watching me. See note on v. 59 *ῥοπὰ δ' ἐπισκοπεῖ δίκαν*. But we should expect a mention of ears rather than eyes, and the expression is very far-fetched: (2) (with *δαίμονας*) 'gods who are face to face with my father's presence' (357 sq.). But this does not suit *ἐπισκόπους* and makes **δ'**, though not impossible (840 n.), extremely awkward. It is better to abandon **δ' ὀμμάτων** and read **δωμάτων** with Stanley. *δώματα*=the house and its rights and property, the latter notion being often uppermost (as in *οἶκος* Hdt. 7. 224). Thus in *S. c. T.* 862 *πατρῴους δόμους ἐλόντες* and *ibid.* 634 *πόλιν | ἕξει πατρῴων δωμάτων τ' ἐπιστροφάς* the thought is one often expressed more bluntly in such terms as *ibid.* 698 *πατρῴων χρημάτων δατήριοι*. In Eur. *Phoen.* 68 *δῶμα διαλαχεῖν*=*διαλαχεῖν παμπησίαν*. So inf. 131 *πῶς ἀνάξομεν δόμοις;* The true reading in *Ag.* 939 is probably *δωματοφθορεῖν* (cf. *οἰκοφθόρος*), while *ibid.* 952 *οἶκος δ' ὑπάρχει* should be rendered 'and we have substance.' Whatever be the construction of *ἐπισκόπους*, the prayer is for the preservation of her father's house, its greatness and possessions. How urgently this material consideration came home to the Greek mind is clear from many places, of which it will suffice to quote 941 sqq. *ἐπολολύξατ' ὦ δεσποσύνων δόμων | ἀναφυγὰς κακῶν καὶ κτεάνων τριβᾶς | ὑπὸ δυοῖν μιαστόροιν* (where see notes), and Soph. *El.* 1290 *πατρῴαν κτῆσιν Αἴγισθος δόμων | ἀντλεῖ, τὰ δ' ἐκχεῖ, τὰ δὲ διασπείρει μάτην*.—We may then refer **ἐπισκόπους** (1) to *εὐχάς*: (*a*) as adj. (as seems suggested by the position). The prayers have her father's substance 'in view' or 'as an aim.' For the gen. cf. *Eum.* 904, Soph. *Aj.* 976 (quoted on *ἐπισκοπεῖ* v. 59). In each of these instances, however, the sense is 'suited to' (a cause or influence); (*b*) as noun: 'my

beneath, help, nether Hermes! Be herald for my sake! Call the gods under earth to hearken to my prayers, with watchful eyes upon my father's substance; Earth too, herself, who bringeth all things to birth and fosters them to take them back like this and teem with them anew.

I meanwhile pour these lustral streams [*she pours water*]

have shewn δ ωματων), αἱμάτων H. L. Ahrens, δ' οὐάτων Arnaldus (a form not provable for tragedy), δωμάτων τ' Paley. **129** βροτοῖς M, γρ. νεκροῖς m (an evident

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prayers, watchers over my father's substance': (2) to δαίμονας, as subst., *i.e.* 'to hear my prayers (and be) watchers over my father's substance.' So probably the schol. (q.v.). Coningt. quotes *S. c. T.* 626 θεοὺς...καλεῖ...ἐποπτῆρας γενέσθαι. Cf. *Eum.* 742 ἄνδρα κτανούσης δωμάτων ἐπίσκοπον, Hom. *Od.* 8. 163 ἐπισκόπους ὀδαίων, and frequently of tutelary deities. The frequency of the latter association might suffice to define the application of ἐπισκόπους for the Greek ear, especially with δωμάτων. We may leave the question open, the argument from the position of εὐχάς being at least counterbalanced by the current use of ἐπίσκοπος. But in any case there is broad hinting (as in v. 128, and more plainly with other tutelary deities in 796 sq.), not repugnant to Greek εὐσέβεια, that the deities are interested, for the sake of their offerings, in answering the prayer. Hermes ἐριούνιος, the κῆρυξ, is, in a sense, an intermediary in a bargain.

127 **Γαῖαν αὐτήν**: opposed to those beneath her (125). The χοαί comprehended Earth, the gods and the dead. Cf. *Pers.* 221 sq., 631, Apoll. Rhod. 2. 1276 Γαίῃ τ' ἐναέταις τε θεοῖς ψυχαῖς τε καμόντων | ἠρώων.—**τὰ πάντα** (cf. *Pers.* 897 παμφόρου γαίας τέκνα) is more forcible than πάντα alone.—**τίκτεται**: 'produces from herself.'

128 **θρέψασά τ' αὖθις κ.τ.λ.** For the thought cf. Eur. *fr.* 839. 5 τίκτει δὲ βορὰν φῦλά τε θηρῶν· | ὅθεν οὐκ ἀδίκως | μήτηρ πάντων νενόμισται· | χωρεῖ δ' ὀπίσω τὰ μὲν ἐκ γαίας | φύντ' εἰς γαῖαν, *fr.* 195 ἅπαντα τίκτει χθὼν πάλιν τε λαμβάνει, Lucr. 5. 319 *procreat ex se | omnia...recipitque peremptа.* Coningtон quotes Shaksp. *Rom. and Jul.* 2. 3. 9 sq. Sophocles modifies the thought to (*Aj.* 648) φύει τ' ἄδηλα καὶ φανέντα κρύπτεται. In the present place, as in Eur. *Suppl.* 536 κἄπειτα τὴν θρέψασαν αὐτὸ (τὸ σῶμα) δεῖ λαβεῖν, there is added the notion of the repayment of τροφεῖα (*S. c. T.* 464).—Electra does not, however, merely state this commonplace in the literal way, but, while suggesting it, hints that by lending aid Earth repays herself in offerings.—**τῶνδε** cannot =αὑτῶν (except after a relat.). It refers to the χοαί: 'receives increase in *this* shape.' Meanwhile it is like Aeschylus to play upon the two senses of κῦμα, viz. κύημα and 'wave' (the outflowing of the libations). See Appendix on v. 32.

129 **κἀγώ**. Hermes, as herald and negotiator, must call the attention of the δαίμονες and Γῆ; Electra herself (ἐγώ) speaks directly to her father, the mortal (**βροτοῖς**).—**χέουσα τάσδε χέρνιβας**. It has apparently been taken for granted that the χέρνιβες are identical with the χοαί. For this the only evidence is the use of λουτρά=χοαί (Soph. *El.* 84, 434, Hesych. χθόνια λουτρά). Our knowledge of the history and details of the ceremony is insufficient to permit of dogmatising, but it should be noted (1) that the χοαί proper are not poured out till v. 149, (2) that λουτρά means the water of a *bath*, while χέρνιψ is water for the washing of hands (proffered to a guest in Hom. *Od.* 1. 136, 4. 52 &c.) before a meal or religious rite. χέρνιβες are preparatory purifications, and the χοαί, in their original conception (see note on πέλανον v. 91), are a meal. For the mortals who partake along with the gods, an outpouring of water might be made to symbolise such χέρνιβες. The deities would, of course, require none. Hence it is probable that, at these words, El. makes such a libation and says 'pouring out this, as lustral water for the mortal powers below, I speak to them....'—**βροτοῖς** may be construed with χέρνιβες (of the recipient, cf. Soph. *El.* 1066 ὦ χθονία βροτοῖσι φάμα κ.τ.λ.), with λέγω, or, perhaps best, **ἀπὸ κοινοῦ** with the whole χέουσα χέρνιβας λέγω (*i.e.* it belongs to the sense rather than to any one word). After 'the dead' have been spoken of in

λέγω καλοῦσα· πάτερ, ἐποίκτιρόν τ' ἐμὲ
φίλον τ' Ὀρέστην· πῶς ἀνάξομεν δόμοις;
πεπραμένοι γὰρ νῦν γέ πως ἀλώμεθα
πρὸς τῆς τεκούσης, ἄνδρα δ' ἀντηλλάξατο
Αἴγισθον, ὅσπερ σοῦ φόνου μεταίτιος.
κἀγὼ μὲν ἀντίδουλος· ἐκ δὲ χρημάτων
φεύγων Ὀρέστης ἐστίν, οἱ δ' ὑπερκόπως
ἐν τοῖσι σοῖς πόνοισι χλίουσιν μέγα.
ἐλθεῖν δ' Ὀρέστην δεῦρο σὺν τύχῃ τινὶ
κατεύχομαί σοι, καὶ σὺ κλῦθί μου, πάτερ·
αὐτῇ τέ μοι δὸς σωφρονεστέραν πολὺ

gloss). *φθιτοῖς* Herm., *πέδοι* conj. Schneidewin. ⸸. **130** *πάτερ* M. *πατέρ'* editors. ⸸.—*ἐποίκτειρόν τ'* M. *ἐποικτείροντ'* Hermann. **131** *φῶς τ' ἄναψον ἐν δόμοις* Schneidewin (somewhat closer would have been *φίλον τ' Ὀρέστην φῶς ἄναψον*), *πεῖσμ' ἄναψον* Wecklein. But the text is sound (⸸). **132** *πεπραγμένοι*

the generic or allusive plural of the ritual (*Pers.* 222), the reference to Agam. is made specific in the next line.

130 καλοῦσα: sc. *αὐτούς*.—**πάτερ**. So M. Editors substitute **πατέρ'** (attached to *καλοῦσα*), but the voc. is more pathetic.—**ἐποίκτιρόν τ' κ.τ.λ.**, *i.e. ἐποίκτιρον ἐμέ τε φίλον τ' Ὀρέστην*, but in a sentence of this form *τε* is often placed as if it were to proceed *ἐποίκτιρόν τ' ἐμέ, ἐποίκτιρόν τ' Ὀρέστην*. With prepositions this 'trajection' is the rule. Cf. *Eum.* 952 *παρά τ' ἀθανάτοις τοῖς θ' ὑπὸ γαῖαν*, Hdt. 1. 69 *ἄνευ τε δόλου καὶ ἀπάτης*.

131 πῶς ἀνάξομεν δόμοις; The sudden turn to a question, with asyndeton, is dramatically effective. There should be no doubt of the text. Aesch. is evidently thinking of well-known Homeric expressions, *e.g. Od.* 1. 117 *τιμὴν δ' αὖτὸς ἔχοι καὶ κτήμασιν οἷσιν ἀνάσσοι* (cf. *ibid.* 402), 397 *αὐτὰρ ἐγὼν οἶκοιο ἄναξ ἔσομ' ἠμετέροιο*. The dat. would thus be sufficiently supported, even without *P. V.* 972 *δαρὸν γὰρ οὐκ ἄρξει θεοῖς*, Eur. *Andr.* 665 *βάρβαροι | Ἕλλησιν ἄρξουσ'*; *P. V.* 49 *θεοῖσι κοιρανεῖν*. Eurip. has the more usual gen. in the same phrase *Andr.* 940 *πολὺς μὲν ὄλβος, δωμάτων δ' ἠνάσσομεν*.—**δόμοις**. See v. 126 *δωμάτων* (n.), 478 *δὸς κράτος τῶν σῶν δόμων*.—(The rendering 'shall we bring back?' would require *κατάξομεν*.)

132 πεπραμένοι...πως ἀλώμεθα. The metaphor is qualified by **πως**. Without such qualification *πεπρᾶσθαι* = 'to be betrayed' in Soph. *Ph.* 978 *οἵμοι πέπραμαι κἀπόλωλα*, Eur. *Tro.* 935 *ὠλόμην ἐγὼ | εὐμορφίᾳ πραθεῖσα*. But Aeschylus is also thinking (as *ἀντηλλάξατο* shews) of literal selling into slavery, which has here been done only 'in a sense.' Cf. v. 914 and 480.—**ἀλώμεθα**. Though Orestes alone is in exile, Electra can claim no home. Both require a *κάθοδος*. Cf. 253 *ἄμφω φυγὴν ἔχοντε τὴν αὐτὴν δόμων, 336 φυγάδας ὁμοίως*. The use of *ἀλᾶσθαι* of exclusion from (the proper) home is illustrated by Eur. *Ion* 576 *ἀλλ' ἐκλιπὼν θεοῦ δάπεδ' ἀλητείαν τε σὴν | ἐς τὰς Ἀθήνας στεῖχε* (though Ion is domiciled at Delphi), *Hel.* 934 *τὴν δ' ἐνθάδ' ἐκλιποῦσ' ἀλητείαν πικρὰν* (though she is resident in Egypt).

133 sq. **ἄνδρα...μεταίτιος**: in place of her children, a mate, and that mate an Aegisthus, the very man (*ὅσπερ*) who helped her in the murder. Cf. 914 sq. and Eur. *El.* 1090 *μισθοῦ τοὺς γάμους ὠνουμένη*.

135 ἀντίδουλος. Her position is described in Soph. *El.* 189 sqq.—**ἐκ δὲ χρημάτων**. For the frank emphasis laid on this deprivation see v. 126 *πατρῴων δωμάτων* (n.), Eur. *Hel.* 935 *ὄντων ἐν οἴκοις χρημάτων ὀνήσομαι, Suppl.* 153 *ἢ πού σφ' ἀδελφὸς χρημάτων νοσφίζεται; H. F.* 1325, Soph. *El.* 960 *πλούτου πατρῴου κτῆσιν ἐστερημένη, ibid.* 648. In Eur. *Ion* 580 sq. the homeless *δυσγενὴς πένης θ' ἅμα* may become *εὐγενὴς καὶ πολυκτήμων βίου* (cf. Soph. *Ant.* 841). *χρήματα* were the means to a *βίος ἐλεύθέριος* and were essential to the main-

and address me to the dead with this appeal. 'Father, take pity on both me and our Orestes. How shall we be the lords in our estate? As 'tis, we are but vagrants, trafficked from home by her who bore us,—her price a mate, Aegisthus, the same who shared in murdering thee.

For me, I am no better than a slave, and Orestes is an exile and dispossessed, while they in overweening pride flaunt bravely in the earnings of thy toil.

Yet may Orestes come hither in happy hour. This is my prayer to thee: hearken thou to it, father. And for myself,

M, corr. Casaubon. **135** *ἐκ δὲ χρημάτων* M. **136** *φεύγειν* M, corr. Robortello.—*ἔστιν* M, corr. m. **137** *τοῖς ἴσοις* M (but corrected).—*πόνοισιν* M. —*μέτα* M, which is just possible. ♦. *μέγα* Turnebus. **140** *αὐτῇ τ' ἐμοὶ* Paley, but the emphasis is on *αὐτῇ*.—*σωφρονεστέρα* M, corr. m. Meineke, Weil &c. write

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tenance of *εὐγένεια*. Cf. Eur. *El.* 37 *λαμπροὶ γὰρ εἰς γένος γε, χρημάτων γε μὴν | πένητες, ἔνθεν ηὐγένει' ἀπόλλυται*, *Phoen.* 439 *τὰ χρήματ' ἀνθρώποισι τιμιώτατα, | δύναμίν τε πλείστην τῶν ἐν ἀνθρώποις ἔχει*. The position of the exile is summed up in *adesp. ap.* Diog. L. 6. 38 *ἄπολις, ἄοικος, πατρίδος ἐστερημένος, | πτωχός, πλανήτης, βίον ἔχων ἐφήμερον* and Eur. *Phoen.* 387 sqq.

136 φεύγων...ἐστίν. Though *φεύγων* practically = *φυγὰς* and might be regarded as a noun, the so-called *schema Chalcidicum* is very frequent. Cf. *inf.* 851, *Eum.* 191, Pind. *fr.* 127 *Εὐθυμίᾳ μέλων εἶην*, Eur. *Cycl.* 381 *ἦτε πάσχοντες, Hec.* 1179 *λέγων ἐστίν*, Plat. *Prot.* 330 E, 350 B (*μαινόμενοί εἰσιν*), Soph. *Aj.* 1324 *ὁρῶν γὰρ ἦν τοιαῦτά με*, Hdt. 3. 99, 7. 194 (*ἔμελλε...οὐ διαφυγὼν ἔσεσθαι*) &c.

137 ἐν τοῖσι σοῖς πόνοισι. The *παρήχησις* is bitter. See also note to *τῷμῷ* (v. 14).—**πόνοισι** = 'produce of toil.' Cf. *Pers.* 753 *δέδοικα μὴ πολὺς πλούτου πόνος | οὑμὸς ἀνθρώποις γένηται τοῦ φθάσαντος ἁρπαγή*, Eur. *Ion* 1088 *ἄλλων πόνον εἰσπεσών*, *El.* 442 *ἀκμόνων μόχθους* (the arms of Achilles), and (in prose) Xen. *An.* 7. 6. 9. So *labor* (Juv. 8. 104 &c.).—**χλίουσιν** with **ἐν** expresses not merely luxury but arrogance. Cf. *Suppl.* 914 *κάρβανος ὧν δ' Ἕλλησιν ἐγχλίεις ἄγαν*.—**μέγα** is to be restored for **μέτα**, not on the grounds of grammar, but for a distinct superiority in emphasizing the triumph of wrong. *μέτα* ('among it all,' 'withal' or 'thereafter') is feeble, and the recognition of the adverb is more difficult than elsewhere. That it is Greek, should be admitted. For the doctrine of the prep. in early use see Delbrück in Brugmann's *Grundriss* vol. III. pp. 643 sqq. Its use as adverb is clear in *e.g. Ag.* 1644 *οὐκ αὐτὸς ἠνάριζες ἀλλὰ σὺν γυνῇ*, 1358 *τοῦ δρῶντός ἐστι καὶ τὸ βουλεῦσαι πέρι*. So *inf.* 849 *ὡς αὐτός, αὐτὸν ἄνδρα πεύθεσθαι πέρι* (n.), Eur. *Hec.* 504 *Ἀγαμέμνονος πέμψαντος, ὦ γύναι, μέτα*. In *Ag.* 1270 *κἀν τοῖσδε κόσμοις καταγελωμένην μετὰ* (*sic*) there is the same doubt as here. Dr Verrall, who zealously watches the case for the adverbial prep., retains *μέτα* in both instances. With *μέγα* cf. 254 *σὲ τιμῶντος μέγα*, *Eum.* 12, 994, Hom. *Il.* 1. 256 *μέγα κεν κεχαροίατο*.

138 σὺν τύχῃ τινί: lit. 'with some measure of good fortune.' The qualification by **τινί** was current, and probably implies a certain modesty in the prayer, since complete *εὐτυχία* is hardly to be looked for by mankind. Cf. Soph. *O. T.* 80 *εἰ γὰρ ἐν τύχῃ γέ τῳ | σωτῆρι βαίη*. Wecklein's 'mit solchem Glücke wie ich es im Sinne habe' asks much of *τινί* and does not suit *S. c. T.* 459 *σὺν τύχῃ δέ τῳ | καὶ δὴ πέπεμπται*. In Soph. *Ph.* 775 *ξὺν τύχῃ* is used alone.—**σὺν** is phraseological. Cf. Pind. *N.* 4. 7 *σὺν Χαρίτων τύχᾳ*.

139 κατεύχομαι.. πάτερ. The line, which is not indispensable for the construction, might perhaps be regarded as superfluous. But, in fact, **καὶ σὺ κλῦθί μου** is the natural pleonasm of earnest appeal, and the repeated **πάτερ** (130, 143) is characteristic.

140 sq. **αὐτῇ τέ μοι κ.τ.λ.** The contents of the prayer reveal the fine character of Electra, while they once

μητρὸς γενέσθαι χεῖρά τ' εὐσεβεστέραν.
ἡμῖν μὲν εὐχὰς τάσδε, τοῖς δ' ἐναντίοις
λέγω φανῆναι σοῦ, πάτερ, τιμάορον,
καὶ τοὺς κτανόντας ἀντικατθανεῖν δίκην.
ταῦτ' ἐν μέσῳ τίθημι, τῆς κακῆς ἀρᾶς
κείνοις λέγουσα τήνδε τὴν κακὴν ἀρήν.
ἡμῖν δὲ πομπὸς ἴσθι τῶν ἐσθλῶν ἄνω
σὺν θεοῖσι καὶ Γῇ καὶ Δίκῃ νικηφόρῳ.
τοιαῖσδ' ἐπ' εὐχαῖς τάσδ' ἐπισπένδω χοάς·
ὑμᾶς δὲ κωκυτοῖς ἐπανθίζειν νόμος,
παιᾶνα τοῦ θανόντος ἐξαυδωμένας.

-ᾳ (and εὐσεβεστέρᾳ) without improvement. **143** σου M. The emphatic form seems preferable (Herm., Paley). φανῆναί σ', ὦ πάτερ, Canter (from schol.?). **144** γρ. ἀντικατακτανεῖν m. ἀντικακτανεῖν δίκῃ Scaliger, ἀντικατθανεῖν δίκῃ Pearson.

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more emphasize Clytaemnestra's double sin with a view to justification of the coming matricide.—**σωφρονεστέραν** looks to her adultery, χεῖρα **εὐσεβεστέραν** to her deed of murder.

142 sq. **ἡμῖν μὲν...τιμάορον.** The division of the prayer follows the prescription of the Chorus (108—115, 116—120).—**εὐχὰς τάσδε** depends rather on a verb of cognate sense implied in λέγω (*e.g.* εὔχομαι) than on λέγω itself.—**λέγω**=κελεύω. Cf. 581, 1038.—**φανῆναι**: the indirect of φανείη or φανήτω. Cf. *Ag.* 1601 λάκτισμα δείπνου ξυνδίκως τιθεὶς ἀρᾷ | οὕτως ὀλέσθαι πᾶν τὸ Πλεισθένους γένος (=ὅλοιτο direct), Hdt. 7. 220 ἐκέχρητο ὑπὸ τῆς Πυθίης...Λακεδαίμονα ἀνάστατον γενέσθαι (=direct γενέσθω).

144 **ἀντικατθανεῖν δίκην.** The accus. is 'contained' in the action θανεῖν. The θάνατος δν θνήσκουσι takes the shape of δίκη 'a punishment.' Cf. *P. V.* 584 τίνος ἀμπλακίας ποινὰς ὀλέκῃ; Eur. *Hel.* 77 ἀπόλαυσιν εἰκοῦς ἔθανες ἂν Διὸς κόρης. So we may emend *Pers.* 679 sqq. δίδυμα δι' ἄγος ἓν (διαγὸεν M) ἁμάρτια...ἐξεφθίνθαι ('to have perished in twofold retaliation'). We may in other terms call this the accus. in *apposition* to the action implied in the verb.

145 sq. **ταῦτ' ἐν μέσῳ τίθημι.** It is usual to join these words with **τῆς κακῆς ἀρᾶς**, so that the gen. depends on ἐν μέσῳ in the tense 'to block their evil prayer.' For ἐν μέσῳ=ἐμποδών cf. Xen. *Cyr.* 5. 2. 26 τί δ', ἔφη, ἐν μέσῳ ἐστὶ τοῦ συμμεῖξαι; (to which *An.* 3. 1. 2 ποταμοὶ διεῖργον ἐν μέσῳ τῆς οἰκαδε ὁδοῦ may be similar), Dem. *Aristocr.* 682. 1 οὐδὲν ἂν ἦν ἐν μέσῳ πολεμεῖν ὑμᾶς πρὸς Καρδιανοὺς ἤδη. In this case we should be obliged to understand τῆς κακῆς ἀρᾶς of the intended prayer of Clyt., accompanying the libations. ἀρά, it is true, is a curse and not a εὐχή, though Electra might conceivably describe as a 'wicked imprecation' a prayer which, if it meant well for Clyt., meant evil to the good cause. (So Coningt., comparing Soph. *El.* 637 sqq.)

The expression, however, loses its awkwardness if we take τῆς κακῆς ἀρᾶς as gen. of price (or barter), to be construed either with the words preceding or (more forcibly) as punctuated in the text. The syntax is more common than is usually supposed. Cf. *inf.* 272 (n.), Soph. *O. T.* 1478 ἀλλ' εὐτυχοίης, καί σε τῆσδε τῆς ὁδοῦ | δαίμων ἄμεινον ἢ 'μὲ φρουρήσας τύχοι, *El.* 626 θράσους τοῦδ' οὐκ ἀλύξεις, *O. T.* 47 ὥς σε νῦν μὲν ἥδε γῆ | σωτῆρα κλήζει τῆς πάρος προθυμίας, Ar. *Vesp.* 481 τοῦτο γὰρ παρεμβαλοῦμεν τῶν τριχοινίκων ἐπῶν (where commentators have been at a loss). The sense is that of 308 sq. ἀντὶ μὲν ἐχθρᾶς γλώσσης ἐχθρὰ | γλῶσσα τελείσθω (n.), and the κακὴ ἀρά of Clyt. is not the prayer she desired to offer, but her imprecations upon Agamemnon.—**ταῦτ' ἐν μέσῳ τίθημι**='this is my contribution' (or 'set-off'). Opposite stakes, equivalent contributions to an ἔρανος &c., are said τίθεσθαι ἐν μέσῳ or ἐς μέσον. El. sets up her ἀρά as a fair match for theirs.—**τῆς**

grant that I prove far from my mother's like, of mind more chaste, more innocent of hand.

For us, these be my prayers; but for the adversary I plead, let there arise one to avenge thee, father; yea, let the slayers be slain in just requital. This is my like for like, matching their wicked prayer with this bad prayer for them. Let the blessings, when thou sendest them aloft, be sent for us, by grace of the Gods and Earth and Justice triumphant.

Such are the prayers whereover I pour out these offerings. 'Tis your due part to crown and garnish them with wailings, lifting your voices in a paean of the dead.

[*She pours out the libations.*]

ϟ. **145** *ἐν μέρει* Weil.—*τῆς καλῆς* Schütz erroneously. ϟ. Dindorf rejects the line along with the next. **147** *τῶν*$^{\Delta}$ M. **150—151** Rejected by Paley, mainly on metrical grounds. See Appendix. **150** *κοκυτοῖς* M, corr. m'. Qu.

κακῆς ἀρᾶς κ.τ.λ. The words are a justification: *i.e.* 'if there is anything bad in this imprecation, it is but a return for theirs.'—**κείνοις** and **τήνδε** (especially with **τὴν**) form emphatic antitheses: 'for their bad imprecation do I utter *this* bad imprecation upon *them*.' Theirs should not have been made (it was wicked), neither should this (it is to be deplored, as coming from a daughter). Each is a *κακὴ ἀρά*, but the moral implication of the adj. differs in the two cases.

147 ἡμῖν δὲ: reverting to themselves)(*τοῖς ἐναντίοις*.—**τῶν ἐσθλῶν** may be rendered (1) 'the good things for which we have prayed (above),' (2) 'the good things for which men pray,' viz. when they offer *χοαί* and ask for *ἐσθλά* to be sent up (see note on v. 93), *i.e.* 'let the *ἐσθλά* in this case be sent up for *us*.' The latter is preferable. A comprehensive petition or summary at the close is better than the repetition of that which has been already dismissed with *ἡμῖν μὲν εὐχὰς τάσδε* (142). The same effect would be gained by (3) treating *τῶν* as generic 'all things that are good.'—If **τῶνδ'** were the genuine reading of M we should similarly construe 'these as our blessings' rather than 'these blessings (for which we have prayed).'

148 σὺν θεοῖσι κ.τ.λ.: a resumption of *δαίμονας* (125) and *Γαῖαν αὐτήν* (127), with Justice to complete the usual three terms in ceremonial enumeration.—**σὺν**: 'by help of'; since Agam. is a mortal and these things can only be done by grace of the higher powers.—**νικηφόρῳ**. So Eur. *Phoen.* 781 *ὀρμώμεθ' ἤδη ξὺν δίκῃ νικηφόρῳ*.

150 sq. **ὑμᾶς δὲ κ.τ.λ.** For the perfectly legitimate, though comparatively infrequent, caesuraless line see Appendix.—For the **νόμος** in the case cf. *S. c. T.* 253 *κάμῶν ἀκούσασ' εὐγμάτων ἔπειτα σὺ | ὁλολυγμὸν ἱερὸν εὐμενῆ παιάνισον, Pers.* 622 *ἀλλ', ὦ φίλοι, χοαῖσι ταῖσδε νερτέρων | ὕμνους ἐπευφημεῖτε*, Eur. *Hec.* 542 *τοσαῦτ' ἔλεξε, πᾶς δ' ἐπηύξατο στρατός*.—**ἐπανθίζειν**: *στέφειν ὡς ἄνθεσιν* schol. Cf. *S. c. T.* 933 *ἰὼ πολλοῖς ἐπανθίσαντες | πόνοισι γενεάν*. The verb is transitive and the obj. (*χοάς*) must be supplied from the preceding line. (Possibly, however, we should read *κωκυτοῖς σφ' ἐπανθίζειν*). Besides the sense of 'honouring' there is an allusion to the custom of actually wreathing libations. Cf. Soph. *O. C.* 472 sqq.

151 παιᾶνα τοῦ θανόντος: an oxymoron, since the *παιάν* is properly a song of triumph or success and altogether alien to the grave. Cf. Eur. *I. T.* 182 *τὰν ἐν θρήνοις μοῦσαν | νέκυσι μελομέναν, τὰν ἐν μολπαῖς | Ἄιδας ὑμνεῖ δίχα παιάνων*. The *χοαί* are one species of *σπονδαί*, and, since the paean was sung when *σπονδαί* were poured at banquets (*inf.* 342, *Ag.* 257 *τριτόσπονδον εὔποτμον παιῶνα*), the poet calls the *κωκυτός* of the Chorus a paean, but a paean 'of the dead.' The expression is thus a metaphor of the 'proportional' class discussed by Aristotle (*Poet.* 21 § 6). As *ἀσπὶς*=*φιάλη Ἄρεως*, so *κωκυτός*=*παιὰν τοῦ θανόντος*. The schol. quotes Eur. *Alc.* 424 *παιᾶνα*

ΧΟ. ἴετε δάκρυ καναχὲς ὀλόμενον
ὀλομένῳ δεσπότᾳ
πρὸς ἔρυμα τόδε κακῶν, κεδνῶν τ'
ἀπότροπον ἄγος ἀπεύχετον,
κεχυμένων χοᾶν. κλύε δέ μοι, κλύε,
σέβας ὦ δεσπότα, τᾶξ ἀμαυρᾶς φρενός.

κωκυτοῖς <σφ'> ἐπανθίζειν, since *αὐτὰς* is somewhat harshly supplied? **152** M has the *παράγραφος* merely. **152** sqq. Numerous conjectures are recorded in Wecklein's Appendix. *μελόμενον* conj. Wecklein (for *ὀλομένῳ*). *πρὸς ἔρυμα τόδε*

τῷ κάτωθεν ἀσπόνδῳ θεῷ. Cf. *S. c. T.* 854 'Αίδα τ' | *ἐχθρὸν παιᾶν' ἐπιμέλπειν*, *Ag.* 650 *παιᾶνα τόνδ' Ἐρινύων*.—**τοῦ θανόντος**, *i.e.* which honours, or appeals to, the dead.

152—163 The utterance of the words in this short ode is to be understood as preceded, broken and followed by cries of lament on the part of the Chorus. At v. 158, which divides the passage, the cries are indicated, though not fully expressed, by *ὀτοτοτοτοτοῖ*. The metre is chiefly dochmiac, but no antistrophic correspondence is even remotely discoverable between the two parts. As Electra has called upon the Chorus for a *κωκυτός* according to ordinance, and for a 'paean' of the dead, it is presumable that the metre is one with which the audience was familiar in certain forms both of the dirge and the paean. The *paean* as a metrical foot occurs repeatedly. Such chanting might easily be monostrophic. (Wecklein thinks that the coryphaeus speaks till v. 157 and subsequently the whole Chorus.)

152 sqq. **ἴετε δάκρυ...χοᾶν.** A difficult passage. Hints to the proper solution are, however, to be gathered from the following considerations. (1) If *ἔρυμα* meant the tomb, *ἴετε δάκρυ πρὸς* would be strange for *ἴετε...ἐπί*, since it should convey the notion 'shooting at': (2) whatever senses *ὀλόμενος* may bear elsewhere, its acceptation is here limited by *ὀλομένῳ*: (3) *κεχυμένων χοᾶν* taken as gen. absol. would be flat and awkwardly placed, while, on the other hand, *πρὸς* is rather too remote to belong naturally to *κεχυμένων*. Accepting the text of M (with the exception of *ἄλγος*) we may therefore construe 'Let flow the tear, plashing in its fall for our fallen lord at (= to accompany) this defence from harm —this means of averting from the loyal a loathed pollution—(in the shape of) libations outpoured': *i.e.* the *χοαί* are the *ἔρυμα*, in keeping with (*πρὸς*) which the tear is shed. (For other views see Appendix.)

152 καναχὲς, with its cognates, appears to be applicable to any sharp or ringing sound. Of the plashing of water (as here) cf. Hes. *Theog.* 367 *ποταμοὶ καναχηδὰ ῥέοντες*, Cratin. *πυτ. fr.* 7 *καναχοῦσι πηγαί*, and *κανάσσω*, *ἐγκανάσσω*. The adj. is not merely ornamental, but is proleptic. The tears are to fall in abundance, so that they may plash as the libation plashes (see *πρὸς* 154 n.). If the expression appears to us hyperbolic and even grotesque, it did not to the Greeks. Cf. Hom. *Il.* 23. 15 *δεύοντο ψάμαθοι*, *δεύοντο δὲ τεύχεα φωτῶν* | *δάκρυσι*, Eur. *Hipp.* 1464 *πολλῶν δακρύων ἔσται πίτυλος* (with which compare *Alc.* 798, where *πίτυλος* is the plash of wine in the goblet). —**ὀλόμενον**. We have no right to suppose that Aeschylus used this word without any real meaning. It is true that Greek often seems to strain a point in favour of such turns of expression as *μόνος μόνῳ*, *κακὸς κακῶς*, *μέγας μεγαλωστί*, *ὀρθὸς ἐξ ὀρθῶν δίφρων*, but it is none the less true that each word of the pair is separately defensible. *ὀλόμενον*, which is proleptic and goes somewhat closely with *καναχὲς*, carries on the same notion of the unstinted. They are to be spendthrifts in the spilling of their tears (*quae pereant*). A Greek would not be sensible of a difficulty which presents itself to the translator, who is artificially conscious of two distinct uses and (in a sense) histories of *ὀλόμενος*, viz. (1) the old participle, turned by much epithetic use into an adj., in which the tense no longer counts, (2) the participle proper, which any speaker re-creates from *ὀλέσθαι*. The uses cannot here be dis-

CHO. Let flow the tear: let it fall plashing for our fallen lord, at this outpouring of libations to fend off evil and to shield the good from baleful taint.

And hearken, I pray, hearken, master revered, to the cry of my poor heart.

κεδνῶν, κακῶν τ' Schütz. Hermann reads *ἔρμα* for *ἔρυμα*, with extensive alterations. The succession of short syllables has the appearance of being sound. ⏑. **155** *ἀποτρόπων* H. L. Ahrens.—*ἄλγος* M, *ἄγος* schol. (twice). **157** *σεβάσω δέσποτα ἐξ*

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entangled in the expression 'the lost (=unstinted) tear' and 'the lost (=slain) master.' The shifting of meaning would rather be sought than avoided by the poet. Cf. 145 (n.) *κακῆς*.

154 sq. **πρὸς**: 'in tune (accompaniment) with,' as in music (*ad*). Cf. Pind. *O.* 10 (11). 100 *χλιδῶσα δὲ μολπὰ πρὸς κάλαμον ἀντιάξει μελέων*, Eur. *Alc.* 346 *πρὸς Λίβυν λακεῖν | αὐλόν*, and *inf.* 413 *σπλάγχνα δέ μοι κελαινοῦται | πρὸς ἔπος κλυούσᾳ.*—**ἔρυμα τόδε κακῶν ... χοαῖν.** Both genitives belong to *ἔρυμα*, the one objective, the other either subjective or defining ('consisting of *χοαί*'). For other double gen. see 182 (n.), 941 sq. The object. gen. with *ἔρυμα* may express either the thing defended or the thing fended off. Both senses are combined in Hom. *Il.* 4. 137 *μίτρης θ' ἣν ἐφόρει, ἔρυμα χροός, ἔρκος ἀκόντων*. Here it is of the latter: cf. Eur. *Med.* 1322 *ἔρυμα πολεμίας χερός.*—**κεδνῶν**, though brought for effect close to *κακῶν*, is masc., and, while it intentionally suggests an ordinary antithesis of *κακά* to *κεδνά* (*Ag.* 653), its immediate meaning is that of 'trusty,' 'loyal' (*bonorum=proborum*), one frequent in Aeschylus.—**τ'** is exegetical (cf. 41, 94 &c.): 'yes (or 'to wit'), one which wards off *from* our friends an *ἄγος ἀπεύχετον*.'—**ἄγος**. See crit. n. The accus. follows the verbal sense of *ἀπότροπον* (for which *ἀποτρέπον* would be an easy conjecture, if it were necessary). See note on *χοὰς προπομπός* (v. 23). The house labours under an *ἄγος* till Agam. is avenged, and the *κεδνοί* are offering the prayers and libations to that end.

156 **κλύε δέ μοι.** The dat. is of behalf. Cf. Hom. *Il.* 5. 115 *κλῦθί μοι*, 24. 335 *ἔκλυες ὣ κ' ἐθέλῃσθα*, Theogn. 13 *εὐχομένῳ μοι κλῦθι*. In *Pers.* 636 *ἦ ῥ' ἀΐει μου* is the reading of the later MSS, but M has *μοι*.

157 **σέβας ὦ *δεσπότα <τὰ>ξ κ.τ.λ.** Though **δέσποτα** of M is accented as voc., the non-elision (though not necessarily significant) is worth noting, and **ἐξ ἀμαυρᾶς φρενός** offers great difficulties. If the 'mind' is that of the Chorus, we cannot regard *κλύε ἐξ ἀμαυρᾶς φρενός* as possible Greek for 'hear (*the cries which come*) from a humble mind.' *κλύειν ἀληθῶς* and its like (767 n.) are obviously not in point. If, again, the mind is that of Agam., *ἀμαυρᾶς* is hardly the word to suit the occasion. The dead are, indeed, called *ἀμενηνὰ κάρηνα* and *ἀμαυροί* (Sapph. 19. 4 *πέδ' ἀμαύρων νεκύων*), but in the sense of 'weak,' 'unsubstantial,' and in pity. The Chorus itself declares (322 sqq.) that the funeral fire *φρόνημα τοῦ θανόντος οὐ δαμάζει*, and, after an address to the 'majesty' of their master, the slaves would not speak of his mind as 'dim' or 'helpless.' In Aesch. *ἀμαυρός* is always disparaging, as it is in Soph. *O. C.* 1018, Eur. *H. F.* 123, 231, and no less in Soph. *O. C.* 182, 1639 &c. It is impossible also to ignore the identical phrase in *Ag.* 551 *ὡς πόλλ' ἀμαυρᾶς* ('helpless') *ἐκ φρενός μ' ἀναστένειν*. The mind is therefore that of the Chorus, which speaks humbly, with an antithesis between *σέβας* and *ἀμαυρά*. They would be heard despite their lowly insignificance. Cf. Hes. *Opp.* 284 *ἀμαυροτέρη γενεή* (opposed to *γενεὴ ἀμείνων*), Soph. *O. C.* 1018, Eur. *Andr.* 204 *αὐτή τ' ἀμαυρὰ κοὐ τύραννος ἡ Φρυγῶν*. The grammar therefore demands **τἀξ**. (For the sense 'troubled' there is no evidence whatever.)—**σέβας ὦ δεσπότα** =*ὦ σεμνὲ δέσποτα*. Cf. *inf.* 766 *δεσπότου στύγει*, Hes. *Scut.* 144 *ἐν μέσσῳ δὲ δράκοντος ἔην φόβος* (=*φοβερὸς δράκων*). Shaksp. *Haml.* 1. 1. 48 *In which the majesty of buried Denmark | did sometimes march*; Eur. *I. A.* 633 *ὦ σέβας ἐμοὶ μέγιστον, Ἀγαμέμνων ἄναξ.*—**ὦ.** For the position cf. Hom. *Od.* 4. 26 *διοτρεφὲς ὦ Μενέλαε*, Eur. *El.* 167 *Ἀγαμέμνονος ὦ κόρα*.

ὀτοτοτοτοτοῖ,
ἰὼ τίς δορυ-
σθενὴς ἀνὴρ ἀναλύτηρ δόμων, Σκυθικά τ' ἐν
χεροῖν παλίντον' ἐν ἔργῳ βέλη
ἱππάλλων Ἄρης,
σχέδιά τ' αὐτόκωπα νωμῶν;

ΗΛ. ἔχει μὲν ἤδη ⟨τ⟩απότους χοὰς πατήρ·
νέου δὲ μύθου τοῦδε κοινωνήσατε.
ΧΟ. λέγοις ἄν· ὀρχεῖται δὲ καρδία φόβῳ.
ΗΛ. ὁρῶ τομαῖον τόνδε βόστρυχον τάφῳ.
ΧΟ. τίνος ποτ' ἀνδρὸς ἢ βαθυζώνου κόρης;

M. *σέβας ὦ δέσποτ'*, *ἐξ* is the common reading, but ϟ. **159** *ἴτω τις* Bothe, less vigorously. **160** Σκυθιτάτ' M (with *ης* over *ι*), corr. Robortello. The interchange of *κ* and *τ* is not rare. Σκύθης θ' ἅρ' Bamberger, Σκυθιστί Martin. **161** *ἔνεργα* Turnebus. *ἐνεργῶς* Oberdick, *ἐναργῶς* Bothe.—Heimsoeth rejects *βέλη*, but it is right here and wrong in 163. See Introd. pp. xci sq. **162** *'πιάλλων*

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159 sqq. **ἰὼ τίς κ.τ.λ.**, *i.e.* 'where is spearman...bowman...swordsman?'—**ἀνὴρ**: *i.e.* as it is, there are no champions but women.—**Σκυθικά τ'...σχέδιά τ'**: with *τε...τε* disjunctive, as in *εἴτε...εἴτε*. Cf. 660 *γυνή τ' ἄπαρχος ἄνδρα τ' εὐπρεπέστερον*, *Suppl.* 384 *φόβος μ' ἔχει φρένας | δρᾶσαί τε μὴ δρᾶσαί τε*.—(Less well we might take **δορυσθενὴς** in the general sense 'a man of war,' subsequently classed 'be it bowman or swordsman.' But, where difference of weapons is so deliberately particularised, the special meaning of *δορυ-* can hardly fail to be prominent.)—Soph. *fr.* 394 contrasts the *ἀσπιδοῦχος* with the Σκύθης and his arrows.

160 sq. **Σκυθικά...βέλη.** A periphrasis for *τόξα*. The bow was the characteristic weapon of the Scythians (*P. V.* 711 *ἐκηβόλοις τόξοισιν ἐξηρτημένοι*), and the Scythian police (*τοξόται*) had been established at Athens from B.C. 480. **παλίντον'** is not, therefore, required simply for further identification. It may lend one of those incidental descriptive touches which tragedy affected, but its position is important, and we may believe that Aesch. attached to it the sense 'strongly rebounding,' *i.e.* the bow is to be drawn mightily till its concave horns become convex, the force with which the arrow flies being proportionately increased. The epithet dates from Homer (*Il.* 8. 266 *παλίντονα τόξα τιταίνων*, where it may denote either shape or elasticity; *Od.* 21. 11). In Hdt. 7. 69 *Ἀράβιοι...τόξα παλίντονα εἶχον* the reference is obviously to shape (see Stein's note, with diagram). Cf. Soph. *Trach.* 511 (Jebb, Appendix). Agathon *ap.* Athen. 454 D describes the third letter in Θησεύς (uncials) as **Σκυθικῷ τόξῳ προσεμφερής**. We do not, however, know precisely which shape of sigma is alluded to. See Rich *Dict. Ant.* (*arcus*). In any case elasticity and power of propulsion were connoted.

161 sq. **ἐν ἔργῳ**: *i.e.* in the real earnest of war (schol.).—**βέλη.** The weapon is identified with the missiles, as so often in *τόξα*, while **(ἐ)πιπάλλων** is applicable either to the handling of the bow (=*νωμῶν*) or the shooting of the arrows. Cf. Soph. *Trach.* 511 *παλίντονα τόξα...τινάσσων* (though with zeugma).—**Ἄρης**: 'power for war' or 'prowess.' Cf. *Φοίβος* 32 (n.) and *inf.* 459. The women themselves are in the position of the child and the aged in *Ag.* 78 *Ἄρης δ' οὐκ ἔνι χώρᾳ*. Cf. *Suppl.* 757 *γυνὴ μονωθεῖσ' οὐδέν· οὐκ ἔνεστ' Ἄρης*, Soph. *El.* 1243.

163 **σχέδιά τ' αὐτόκωπα νωμῶν**, *i.e.* swords. For the necessity of omitting the repeated **βέλη** of M see Introd. pp. xci sq. The schol. did not read it; it is the wrong word; it would be superfluous and inelegant if it were the right one It is true that *βέλος* comes to be used of any weapon, *e.g.* Eur. *El.* 1157

Well-a-way! ah! well-a-way! Where is a man to redeem the house with mighty spear, to brandish, as warrior should, the Scythian's rebounding bow when deeds are toward, or to wield the weapon of close fight gripped hilt in hand?

ΕΛ. The offerings are now drunk up in earth; my father hath them. But listen: here is strange news for you.

ΧΟ. Speak on—although my heart is reeling with fear.

ΕΛ. I see a severed tress here, paid to the tomb.

ΧΟ. Whose can it be? What man's, or deep-girt maiden's?

Musgrave (suiting only one sense of *βέλη*). ✝. **163** *νωμῶν βέλη* M. *ξίφη* Pauw (misunderstanding the schol.). I have removed the adscript. Introd. p. xci. **164** The change of persons is unmarked in M.—*ἀπό του* M, corr. Turnebus. **166—182** Marked stichomythic with the *παράγραφος* in M. **166** *λέγοις ἀνορ-*

(Clyt. kills Agam.) *ὀξυθήκτῳ βέλει... πέλεκυν ἐν χεροῖν λαβοῦσα, ibid.* 847 *ἀντιπρῴρα σείοντες βέλη* (swords), Ar. *Ach.* 326 (*βέλος* = 'sword'). But, where there is an explicit contrast of missiles with weapons grasped in the hand, *βέλη* can only mean the former. In Homer a *δόρυ* is a *βέλος* only as a missile, and the great grammarians distinguish emphatically between *βάλλειν* and *οὐτάσαι, τύψαι, πλῆξαι*. See Lehrs *Aristarchus* pp. 51 sqq. The distinction and the use of *σχέδια* are illustrated by Hom. *Od.* 11. 535 *οὔτ' ἄρ βεβλημένος ὀξέϊ χαλκῷ | οὔτ' αὐτοσχεδίην οὐτασμένος, Il.* 20. 378 *μήπως σ' ἠὲ βάλῃ ἠὲ σχεδὸν ἄορι τύψῃ.*—**αὐτόκωπα**: lit. 'which are of one piece with their hilt' (cf. *αὐτόγυος*), and, since a *κώπη* implies a grip upon the hilt, the sense amounts to 'which are kept gripped in the hand.' The word emphasizes the nearness expressed in *σχέδια*.

164—203 Electra has been watching the *χοαί* sink into the earth, and, as she turns, catches sight of the lock of hair dedicated by Orestes (v. 7). For her intuition, and her attitude throughout the following passage, see Introd. pp. xxxvi sq. The dramatic reasonableness of the 'Recognition' is discussed as a whole and in its details *ibid.* pp. lxiv sqq.

164 γαπότους: predicative. Cf. *Pers.* 624 *γαπότους δ' ἐγὼ | χοὰς προπέμψω τάσδε νερτέροις θεοῖς.*

165 νέου...**μύθου** = *μύθου περὶ νέου τινός.*—**νέου** combines the senses 'fresh' and 'startling.'

166 ὀρχεῖται: cf. 1023, 409 (*πάλλεται...κέαρ*), *P. V.* 907 *κραδία δὲ φόβῳ φρένα λακτίζει.*—**φόβῳ**: 'apprehension' (*metu*), at Electra's sudden excitement. Their own bold step has also produced a nervous tension.

167 τομαῖον: *i.e.* not accidentally carried here, but an offering. Eur. *Alc.* 101 *χαίτα...τομαῖος.*—**τόνδε**: either 'here' (pointing towards it) or 'this' (lifting it). The latter is dramatically more probable; the Chorus evidently sees the lock, and there was nothing sacrilegious in the act (v. 229).—**τάφῳ**. The dat. might possibly be local. Cf. Soph. *O. C.* 411 *σοῖς ὅταν στῶσιν τάφοις*, Hom. *Il.* 24. 306 *στὰς μέσῳ ἔρκει.* That use is frequent in Homer and Euripides, and not rare in Sophocles, but in Aeschylus it is altogether exceptional. The present instance is on a different footing from *πέδῳ* of 47 (n.). We may better join the dat. somewhat closely with *τομαῖον* as dat. of behalf: 'a tress shorn for (in honour of) the tomb.' The lock *τομαῖός ἐστι* (= *τετμημένος ἐστί*) *τῷ τάφῳ*: cf. Hdt. 4. 34 *τῆσι παρθένοισι ταύτῃσι...κείρονται*, Xen. *Hell.* 4. 3. 21 *στεφανοῦσθαι τῷ θεῷ*, Ar. *Lys.* 1277 *ὀρχησάμενοι θεοῖσιν.*

168 βαθυζώνου κόρης. Aesch. would not write this as a mere periphrasis for 'girl,' 'woman.' The Chorus sees the tress and, from its appearance, assumes that it was worn either by an *ἀνὴρ κομῶν* or by a lady, and a young one. *βαθύζωνος, βαθύκολπος* imply *ἁβρότης*, with that development and robing of the figure which can only go with a life of delicate nurture. Cf. *Pers.* 158 *βαθυζώνων ἄνασσα Περσίδων, S. c. T.* 850 *ἐρατῶν ἐκ βαθυκόλπων | στηθέων.* Gildersleeve (Pind. *P.* 1. 12) remarks that 'the deep girdle and the deep folds might be due to amplitude or to dignity, or both.'

ΗΛ. εὐξύμβολον τόδ' ἐστὶ παντὶ δοξάσαι.
ΧΟ. πῶς οὖν παλαιὰ παρὰ νεωτέρας μάθω;
ΗΛ. οὐκ ἔστιν ὅστις πλὴν ἐμοῦ κείραιτό νιν.
ΧΟ. ἐχθροὶ γὰρ οἷς προσῆκε πενθῆσαι τριχί.
ΗΛ. καὶ μὴν ὅδ' ἐστὶ κάρτ' ἰδεῖν ὁμόπτερος
ΧΟ. ποίαις ἐθείραις; τοῦτο γὰρ θέλω μαθεῖν.
ΗΛ. αὐτοῖσιν ἡμῖν κάρτα προσφερὴς ἰδεῖν.
ΧΟ. μῶν οὖν Ὀρέστου κρύβδα δῶρον ἦν τόδε;
ΗΛ. μάλιστ' ἐκείνου βοστρύχοις προσείδεται.
ΧΟ. καὶ πῶς ἐκεῖνος δεῦρ' ἐτόλμησεν μολεῖν;
ΗΛ. ἔπεμψε χαίτην κουρίμην χάριν πατρός.
ΧΟ. οὐχ ἧσσον εὐδάκρυτά μοι λέγεις τάδε,
εἰ τῆσδε χώρας μήποτε ψαύσει ποδί.
ΗΛ. κἀμοὶ προσέστη καρδίας κλυδώνιον

χεῖται M, corr. Turnebus. **171** κείρετό νεῖν M (with νιν superscript by m), corr. Turnebus. Some editors, after Stanley, mark the line as a question (in which case οὐκ cannot =*nonne*, since πλὴν is 'save' not 'besides'). πλὴν ἑνὸς Dobree. **173** Heimsoeth removed the stop from the end of the line. **176** ἦ M. ἦν Scholefield, ἦ Hermann, Klausen &c. ϕ. **179** ἔπεμψεν καὶ τὴν M, corr. Vic-

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170 πῶς οὖν κ.τ.λ. The Chorus is ironical, piqued by the word παντὶ. That age should teach youth was the rule. Cf. *Suppl.* 365 σὺ δὲ παρ' ὀψιγόνου μάθε γεραιὰ φρονῶν, *Ag.* 711 μεταμαθόντα δ' ὕμνον | Ἰλιάμου πόλις γεραιά. That the Chorus does not consist of Trojan captives should appear from παλαιὰ (which is not =παλαιτέρα). It is only eight years since Troy fell, and see 75 sq. and pp. 4 sq.).

171 οὐκ ἔστιν ὅστις...κείραιτό νιν. For this potential opt. after a pres. tense see Goodwin *M. and T.* § 241. Sidgwick, who supplies other instances, prefers to call it an 'indirect remote deliberative.' The examples are all introduced by οὐκ ἔστιν or its equivalent, *e.g.* τίς ἔστιν; ἔσθ' ὅπως; οὐκ ἔχω. In Aeschylus cf. *Ag.* 625 οὐκ ἔσθ' ὅπως λέξαιμι τὰ ψευδῆ καλά; *P. V.* 307 οὐκ ἔστιν ὅτῳ μείζονα μοῖραν | νείμαιμ' ἢ σοί.—νιν: the tress. The sense 'Agamemnon,' though very curtly expressed, might be gathered from the general situation, and κείρεσθαί τινα (though no example occurs) finds its analogy in τίλλεσθαί, κόπτεσθαί τινα. But κείρεσθαι κόμην is an established phrase (Eur. *Hipp.* 1426 &c.), and that sense is naturally suggested.

The slight obscurity in the process of reasoning is removed if we give the line a semi-interrogative tone. The words are spoken in the hope of contradiction: 'There is no one (I suppose) except myself...?' The tone is very different from the direct ἐξεπίσταμαι | μή του τόδ' ἀγλάϊσμα πλὴν κείνου μολεῖν· | τῷ γὰρ προσήκει πλήν γ' ἐμοῦ καὶ σοῦ τόδε; | κἀγὼ μὲν οὐκ ἔδρασα, τοῦτ' ἐπίσταμαι, | οὐδ' αὖ σύ of Soph. *El.* 907.

173—175 Electra speaks with meditative slowness, and when the Chorus, half perceiving her drift, eagerly interrupts her sentence of v. 173, she continues and partly repeats it in the same tone in v. 175. 'Well but, this same lock, to look at, is very much akin to... ourselves,...very much like, to look at.' Realism of unformed or broken speech is one of the prominent features in the dramatic style of Aeschylus, who, however, employs it only with fine tact and in telling season. Cf. 191 sqq., 744 sqq., *Ag.* 568 sqq. (It is possible, but much inferior, to punctuate v. 174 as complete in sense.)

173 ὁμόπτερος refers to wave and texture as much as to colour. On the question of the similarity of the hair, and the criticism by the pseudo-Euripides, see Introd. pp. lxvi sq. For the metaphor cf. *Suppl.* 331 πόνου δ' ἴδοις ἂν οὐδαμοῦ ταὐτὸν πτερόν. The adj. suggests

EL. That is no riddle: none could miss it.
CHO. Then may my age ask thy youth to teach it?
EL. There is no one but me to cut it from his head.
CHO. No! Foes are they whose duty 'twere to offer hair in mourning.
EL. And yet, to look upon, this matches passing well...
CHO. What locks? That is my question.
EL. Ourselves...passing like, to look upon.
CHO. What? Can Orestes have offered it in secret?
EL. 'Tis of his tresses it has most the look.
CHO. His? Nay, how could *he* venture hither?
EL. He shore and sent it, a lock of tribute to his sire.
CHO. That gives me still as good a cause for tears, if his foot is never to touch this soil.
EL. Aye, so 'tis with me. A wave of bitterness surges upon

torius. Both insertion of unmetrical paragogic *ν* and change of aspirate to surd are frequent in MSS.—*πατρί* Turnebus, *χαίτης...πατρί* conj. Wecklein, *τάφῳ* Weil (formerly). **180** *οὐκ* M (with *χ* superscript).—*αὖ δακρυτά* Emperius, *ἐνδάκρυτά* Bamberger. **181** *ψαύδει* M, corr. Turnebus. **182** *καρδίαν* Pauw, *καρδίᾳ*

'birds of a feather,' and thence the explanation (*συγγενής*) of the schol.

174 **τοῦτο γὰρ θέλω μαθεῖν** is saved from flatness by the stress on **τοῦτο**. The phrase and its like are common. Cf. Eur. *I. T.* 257, *Heraclid.* 134, *Or.* 747 (*τόδε γὰρ εἰδέναι θέλω*), Soph. *Phil.* 233, Shaksp. *Haml.* 2. 1. 36 *Ay, my lord, I would know that*, 2. 2. 50 *O speak of that; that do I long to hear.*

175 **αὐτοῖσιν ἡμῖν**, though good Greek for *αὐτῇ ἐμοί*, includes something more. El. is thinking at least of Orestes along with herself. The lock looks as if it came from 'one of *us*.' For the 'compendious comparison' cf. Hom. *Il.* 17. 51 *κόμαι Χαρίτεσσιν ὁμοῖαι*, Eur. *I. A.* 262.—The repeated **κάρτα** bears emphasis: 'yes, very like.'

176 **μῶν...ἦν**. The **ἦ** of M may represent either **ἦν** or **ᾗ**; but the loss of final *ν* is perhaps more frequent than that of iota subscript, and the subjunctive is difficult.

The 3rd pers. delib. subjunctive is found (1) mostly with *τις*, and thus practically represents the 1st pers.: (2) in other cases, *e.g.* Dem. 20. 117 *εἰ μηδ' ἂν εἷς τοῦτ' ἔχοι δεῖξαι γεγονός, τίνος ἕνεκ' ἐφ' ἡμῶν πρῶτον καταδειχθῇ τοιοῦτον ἔργον;* ('why are we to let it come about?'), Hom. *Od.* 5. 465 *ὤμοι ἐγώ, τί πάθω; τί νύ μοι μήκιστα γένηται;* it implies a possibility of determining results: (3) in three instances quoted from Plato *ᾗ* looks for a negative answer (Goodwin *M. and T.* § 268). In each of these *μή τι ἄλλο* (or *μὴ ἄλλο τι*) precedes, so that some confusion with *ἤ* is possible. If the subjunct. is sound here a sufficiently exact parallel is to be met with in *Phaed.* 64 C *ἆρα μὴ ἄλλο τι ᾗ θάνατος ἢ τοῦτο;* 'Is it to prove?'='Are we to consider it?' Since, however, M does not actually offer *ᾗ*, it is better not to force it upon Aeschylus.—**κρύβδα**. The adv. goes with the sense *δῶρον ἦν* (=*ἐδωρήθη*).

179 **ἔπεμψε**: with emphasis, 'he *sent* a lock.' Cf. note on *διαφέρει* v. 67. —**κουρίμην**: with *χάριν*, 'a compliment of *κουρά*.' Cf. 199, *Ag.* 1386 *τοῦ...νεκρῶν σωτῆρος εὐκταίαν χάριν*. The *χάρις* of Or. took that shape. (It would much enfeeble the expression of the line to join the adj. to *χαίτην*.)

180 **οὐχ ἧσσον**: *sc.* than if there were no sign from him. It brings home a new grief. *οὐχ ἧσσον* implies *ἀλλὰ μᾶλλον*.—**εὐδάκρυτα**. According to analogy (*εὔγνωστος, εὐάλωτος* &c.) this must mean 'easy to weep over,' and that sense is satisfactory. Tears spring at the thought. Cf. 446 *ἑτοιμότερα γέλωτος ἀνέφερον λίβη*. (For 'rightly to be wept' we must write *divisim εὖ δακρυτά*.)

182 sq. **κἀμοί**: as in *your* case (180).

χολῆς, ἐπαίσθην δ' ὡς διανταίῳ βέλει·
ἐξ ὀμμάτων δὲ δίψιοι πίπτουσί μοι
σταγόνες ἄφρακτοι δυσχίμου πλημμυρίδος
πλόκαμον ἰδούσῃ τόνδε· πῶς γὰρ ἐλπίσω
ἀστῶν τιν' ἄλλον τῆσδε δεσπόζειν φόβης;
ἀλλ' οὐδὲ μήν νιν ἡ κτανοῦσ' ἐκείρατο,
ἐμὴ δὲ μήτηρ, οὐδαμῶς ἐπώνυμον
φρόνημα παισὶ δύσθεον πεπαμένη.
ἐγὼ δ' ὅπως μὲν ἄντικρυς τάδ' αἰνέσω,
εἶναι τόδ' ἀγλάισμά μοι τοῦ φιλτάτου
βροτῶν Ὀρέστου—σαίνομαι δ' ὑπ' ἐλπίδος.

Scaliger. ✝. **183** *ἐπαίθην* M, corr. Canter. **184** *διψίων* (or *διψίῳ*) conj. Pauw, *δ' οὐ δίψιοι* Musgrave. ✝. **185** *ἄφαρκτοι* Dindorf.—*πλημυριδος* M. Most

—**προσέστη, ἐπαίσθην** are best taken as timeless aorists, to be rendered as presents. Cf. 107 (n.) and *ψκτισα, ἀπέπτυσα* &c.—**προσέστη** (as Verrall notes) is chosen to suit both the notion of a wave rising up against a vessel and that of a thought occurring to the mind (cf. Plat. *Symp.* 175 D *ὅ τ' σοι προσέστη ἐν τοῖς προθύροις*).—**καρδίας κλυδώνιον χολῆς**: either (1) double gen. 'a wave of gall in the heart,' such forms of expression being among the commonest; cf. *Ag.* 1448 *εὐνῆς παροψώνημα τῆς ἐμῆς χλιδῆς*, Soph. *Ant.* 929 *τῶν αὐτῶν ἀνέμων αὖται | ψυχῆς ῥιπαί*, *El.* 681 'Ελλάδος *πρόσχημ' ἀγῶνος*, *Aj.* 53, Eur. *H. F.* 449 *δακρύων...ὅσσων πηγάς*, *ibid.* 562, *Suppl.* 53 *τάφων χώματα γαίας* (even three genitives are met with, Thuc. 4. 10 *φόβῳ νεῶν δεινότητος κατάπλου*): or (2) *καρδίας* may be local gen., as in Hom. *Il.* 9. 219 *ἴζεν... τοίχου τοῦ ἑτέροιο*. Cf. (perhaps) *Ag.* 1040 *τὰ μὲν γὰρ ἑστίας μεσομφάλου | ἔστηκεν ἤδη μῆλα* (where, however, we may punctuate *τὰ...μεσομφάλου, ἔστηκεν κ.τ.λ.*, *i.e.* 'as regards the central hearth'), Soph. *El.* 900 *ἐσχάτης δ' ὀρῶ | πυρᾶς νεώρη βόστρυχον*. If we choose the latter, we must not render '*from* my heart.' The gall runs *to* the heart, so that *σπλάγχνα κελαινοῦται* (412 n.). Cf. *Ag.* 1110 *ἐπὶ δὲ καρδίαν ἔδραμε κροκοβαφὴς σταγών* (*i.e.* χολή), where the sense appears to have been missed.—**κλυδώνιον**. For the metaph. cf. Apoll. Rhod. 3. 695 *τὴν δ' αἰνῶς ἄτλητος ἐπέκλυσε θυμὸν ἀνίη*.—**ἐπαίσθην κ.τ.λ.** We have a sudden change, but not (here at least) a confusion of metaphors. Cf. *Ag.* 1178 sqq., and inf. 643 (n.). The language is dramatically true. The surge of bitterness is followed by the feeling of a stab. For the latter cf. Theogn. 1199 *καί μοι κραδίην ἐτάραξε* (sc. a thought) *μέλαιναν*.

184 sq. **ἐξ ὀμμάτων** is opposed, by position, to *καρδίας*. Cf. Tennyson's *Tears...rise in the heart and gather to the eyes*.—**δίψιοι**: 'scant,' construed somewhat closely with **πίπτουσι**. The interpretations 'draining the eyes' (Wordsworth), 'hot' (Weckl.), 'salt' (Kl.), *ποθειναί μοι* (schol.) are scarcely apposite to the similitude, which is similar to, but more tersely strong than, that of Shaksp. *Ven. and Adon.* CLX. *She vailed her eyelids, who, like sluices, stopt | The crystal tide, that from her two cheeks fair | In the sweet channel of her bosom dropt; | But through the floodgates breaks the silver rain &c.* Compared with the flood of emotion surging within her, the tears which escape from her eyes are but as the few drops breaking from the banks which confine a storm-swollen torrent. The sense is fixed by **ἄφρακτοι** (cf. *ἀρραγὲς δωμα = οὐ δακρῦον* quoted by Hesych. from Soph., Apoll. Rhod. 3. 804 *τὰ δ' ἐρρεεν ἀστεγὲς αὔτως*) and by **δυσχίμου**, which combines the notion of the 'stormy' flood with that of the 'chilling' grief (cf. *παχυνομένα* 82, *δυσχειμέρους ἄτας* 270).—**σταγόνες** itself implies scantiness, in antithesis to *πλημμυρίδος*. Cf. Soph. *O. T.* 1277 *οὐδ' ἀνίεσαν | φόνου μυδώσας σταγόνας, ἀλλ' ὁμοῦ μέλας | ὄμβρος χαλάζης αἱματοῦς*

my heart, and a stab, as of a sword, pierces me through and through. A few scant drops of the pent-up stormy flood break from my eyes and fall, at sight of this tress of hair. For how persuade myself that, after all, some citizen doth own such locks as this? And of a surety 'twas not the murderess who shore it from her head—my mother, dowered with a godless and aught but mother's spirit towards her children. For my part, how to pronounce for sure that this I see is an offering from him, most dear in all the world, Orestes,...nay, hope but cozens me.

MSS are faulty with double letters. **190** *δύσθεος* Pauw. **193** The first three letters of *σαίνομαι* are a correction in an erasure. Possibly *μαίνομαι* had been

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ἐτέγγετο, and *στάγδην* in contrast with *e.g.* Soph. *O. C.* 1251 *ἀστακτὶ λείβων δάκρυον*, Plat. *Phaed.* 117 c *ἐμοῦ γε... ἀστακτὶ ἐχώρει τὰ δάκρυα*. Much the same antithesis occurs *Ag.* 1535 *δέδοικα δ' ὄμβρου κτύπον...ψεκὰς δὲ λήγει*.

186 sq. **ἐλπίσω**: 'suppose,' not 'hope.' If there is any 'hope' in the matter, it is that courageous loyalty may still be found among the citizens. But note (1) the insistent **τόνδε...τῆσδε**, (2) the choice of the peculiar word **δεσπόζειν** (and, perhaps, of *φόβης* in preference to *κόμης* or *τριχός*). To give these words their proper force we must render 'own (=call his) hair like this.' The tress is like her own, royal, and the physical superiority of princes is taken for granted. To understand that El. is referring simply to the improbability of any citizen *daring to offer* the lock is to ignore much in the expression.—**ἀστῶν τιν' ἄλλον**: 'anyone else, a citizen,' according to the frequent idiom. Cf. Hom. *Od.* 2. 412 *μήτηρ δ' ἐμὴ οὔ τι πέπυσται, | οὐδ' ἄλλαι δμωαί*, 8. 367 *αὐτὰρ Ὀδυσσεὺς | τέρπετο...ἠδὲ καὶ ἄλλοι | Φαίηκες*, Plat. *Gorg.* 473 c.—For the implication in *ἀστός* ('plain citizen' cf. Pind. *P.* 3. 71 *βασιλεὺς | πρᾶὺς ἀστοῖς, οὐ φθονέων ἀγαθοῖς* (*optimatibus*).

188 **ἀλλ' οὐδὲ μήν**: cf. Eur. *Or.* 1117, *Hel.* 1047. 'It could be no ordinary citizen. Nor yet again could it have been my mother. Nor was it I. There is but one left.' This is the reasoning, and yet she dare not flatter herself with the conclusion.

189 sq. **ἐμὴ δὲ μήτηρ**: pathetically (*i.e.* 'and, alas! she is mother of mine'). It is not clear why some of the editors write **γε** for **δὲ**, a particle which very frequently presents a thing or person in another aspect. Cf. *Pers.* 154 *μήτηρ βασιλέως, βασίλεια δ' ἐμή*, Eur. *Hec.* 534 *ὦ παῖ Πηλέως, πατὴρ δ' ἐμός*, Soph. *O. C.* 1275 *ὦ σπέρματ' ἀνδρὸς τοῦδ', ἐμαὶ δ' ὁμαίμονες*, Hdt. 7. 8 *Ἀρισταγόρῃ τῷ Μιλησίῳ, δούλῳ δὲ ἡμετέρῳ.*—**οὐδαμῶς ἐπώνυμον**. Cf. *S. c. T.* 523 *οὔτι παρθένων ἐπώνυμον | φρόνημα* (of Parthenopaeus). For the thought cf. Soph. *El.* 1154 *μήτηρ ἀμήτωρ, ἰδίᾳ*. 1194.

191 **ἐγὼ δ'**: *i.e.* if left to my own judgment, I cannot tell what to say. (What say *you*?)—**ὅπως μὲν...Ὀρέστου**: sc. *οὐκ οἶδα*, to be followed by the sense *ὅπως δὲ ἀπιστήσω, οὐκ οἶδα*. For natural and effective aposiopesis cf. *Ag.* 503, 571, and see *Suppl.* (707=) 736 (n.).—**τάδ' αἰνέσω**: 'accept this view (of the question),' with an allusion to debate and the yielding of assent to speakers. Cf. *Ag.* 1369 *ταύτην* (sc. *τὴν γνώμην*) *ἐπαινεῖν πάντοθεν πληθύνομαι*.

192 **εἶναι τόδ' κ.τ.λ. ἀγλάισμα** may be either subj. or predicate, *i.e.* (1) 'that this *ἀγλάισμα* (which I find) comes from Or.' or (2) 'that I find herein an *ἀγλάισμα* from Orestes.' The latter is preferable, as making less demand rhythmically upon **μοι**.—**ἀγλάισμα**: a *vox propria* in this connection: cf. Soph. *El.* 908 *ἐξεπίσταμαι | μή του τόδ' ἀγλάισμα πλὴν κείνου μολεῖν*, Eur. *El.* 325 *πυρὰ δὲ χέρσος ἀγλαϊσμάτων*.

193 **σαίνομαι** denotes either flattering or cheering, though with the possibility of deception. Cf. Eur. *Ion* 685 *οὐ γάρ με σαίνει θέσφατα, | μή 'τιν' ἔχῃ δόλον*. Either the favourable or unfavourable implication may be the more

φεῦ·
εἴθ' εἶχε φωνὴν εὔφρον' ἀγγέλου δίκην,
ὅπως δίφροντις οὖσα μὴ 'κινυσσόμην, 195
ἀλλ' ἓν σάφ' ἤνει, τόνδ' ἀποπτύσαι πλόκον,
εἴπερ γ' ἀπ' ἐχθροῦ κρατὸς ἦν τετμημένος,
ἢ ξυγγενὴς ὢν εἶχε συμπενθεῖν ἐμοὶ
ἄγαλμα τύμβου τοῦδε καὶ τιμὴν πατρός.
ἀλλ' εἰδότας μὲν τοὺς θεοὺς καλούμεθα, 200

written. **194** ἔμφρον' Auratus. But this ='sane' and robs the passage of a fine touch. ⸸. **195** μὴκηνυσσόμην M, corr. Turnebus. ⸸. **196** εὖ σαφηνῆ M. εὖ σάφ' ἤνει Davies, ἢ σάφ' ἤνει Kayser. I have preferred to write ἓν (⸸). εὖ σάφ' ἦδη Porson, εὖ 'σαφήνει Paley (εὐσαφήνει itself is a possibility, the augment not

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prominent. The former appears in *e.g.* Bacchyl. 1. 25 ὁ δ' εὖ ἔρδων θεοὺς | ἐλπίδι κυδροτέρᾳ | σαίνει κέαρ, Eur. *Rhes.* 54 αἴρεσθαι φυγὴν | μέλλουσι· σαίνει μ' ἔννυχος φρυκτωρία. The latter is uppermost here. If her previous sentence had been completed she would have said 'And yet I feel sure 'tis he.' Here she protests against self-delusion, and, instead of uttering the words, breaks off with 'Nay, Hope is cozening me.'—**ὑπ' ἐλπίδος** (for ἐλπίδ᾽) probably (though not necessarily, see Kühner-Gerth *Gr. Gramm.*[3] 1. p. 523) personifies. Cf. the delusion by Ἐλπίς in *Ag.* 807 sq.

194 εὔφρον': 'a gracious' voice, *i.e.* a voice to speak me fair and solve my doubts. Cf. v. 87 (n.). In *Suppl.* 383 οὐδ' αὖ τόδ' εὔφρον, τάσδ' ἀτιμάσαι λιτάς, the graciousness is little different from behaving with proper feeling. It is not, however, impossible to render 'glad,' since it would be quite in dramatic keeping with the wavering condition of Electra's mind for her to say 'Oh, that it had a glad voice...' and then, realising that it might *not* have cheering things to say, to alter her language accordingly. Both senses are met with in Aesch., and, though the former is much more common, the mere statistical argument is of no weight. For the latter cf. *Ag.* 797 εὔφρον πόνος εὖ τελέσασιν. In *Ag.* 1577 (ὦ φέγγος εὔφρον) the meanings are combined. But the other sense is satisfactory and simpler.—**ἀγγέλου δίκην**: not with reference to εὔφρον', but with the expression as a whole. The ἄγγελος represents definite news, as opposed to guesswork.

195 ὅπως...μὴ 'κινυσσόμην: the regular past indic. of purpose depending on unrealisable condition. Goodwin *M. and T.* § 333. For Aesch. cf. *P. V.* 161 (εἰ γὰρ...ἦκεν...ὡς μὴ...ἐπεγήθει), 773 (τί δῆτ'...οὐκ ἔρριψ' ἐμαυτὴν...ὅπως... ἀπηλλάγην;). The assimilation is here carried on consistently into the subordinate conditional clause (197) **εἴπερ...ἦν** (for ἐστι).—**μὴ** is somewhat unusually placed, though not so notably as in Soph. *O. C.* 1365 εἰ δ' ἐξέφυσα τάσδε μὴ 'μαυτῷ τροφούς. (In *Ag.* 484 εἰ δ' ἐτήτυμος, | τίς οἶδεν, ἥ τοι θεῖόν ἐστι μὴ ψύθος; the true reading is probably πῃ.) The effect is to throw more weight on **'κινυσσόμην** (cf. Soph. *Aj.* 1140 τόνδ' ἐστὶν οὐχὶ θαπτέον) as opposed to an alternative, which might have been expressed by *e.g.* ἀλλὰ σαφές τι ἔμαθον, but follows another course.—**'κινυσσόμην**. Both M and schol. have **'κηνυσσόμην**, but the arguments are fairly conclusive against it. The early identity of pronunciation of η and ι was likely to corrupt the spelling of the rarer words, and, whereas κινύσσω (cf. αἰθύσσω) has an intelligible etymology as cognate to κινέω and κίνυμαι, κηνύσσω has no affinities. The verb κινύσσω was known to Eustath. (on *Il.* 4 p. 742. 43). In *P. V.* 167 Prom. calls himself αἰθέριον κίνυγμα (MSS and Eustath.). The gloss there, εἴδωλον, is the same as the schol. here, κήνυμα (*sic*) γὰρ τὸ εἴδωλον. We may gather that an early misspelling κηνυγμα, κηνύσσω (with identical pronunciation) occurred in some old lexicon (Diogenianus?), and that Hesych., Phot. and scholl. have repeated the error from that source.

196 ἀλλ' *ἓν σάφ' ἤνει. See crit. note. The subject throughout is the lock (cf. **ὢν** in v. 198) rather than the voice, and the clause here depends on ὅπως, not on εἴθε, since it is only to

Ah me! Would that it had a gracious voice, as of one sent with tidings, to end my wavering in two minds and charge me with one clear course—to spurn away this lock, if so it were severed from a hated head. Or would that, being kin, its mourning could be like mine, an honour to this tomb and a tribute to our sire.

Ah, well do the gods on whom we call know how sorely we

being used in compounds with εὖ: cf. εὐφήμησεν (M) *Pers.* 392 and see Meisterhans² p. 136 supporting Lautensach *Progr. Gott.* 1887). ἦν σαφηνῆ Erfurdt. εὖ σάφ' ἦν ἢ of Wellauer is barely Greek, if σάφ' is to be joined with ἦν; if with ἀποπτύσαι, the ἢ creates a new awkwardness. **199** τιμὴ Portus, but the accus. is absolutely necessary to the sense. ♆. **200—203** Weil, Wecklein &c. transpose these lines to

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'κινυσσόμην that ἀλλ(ὰ) is opposed.—**ἓν** is suggested by *διφροντις* and **σάφ'** by 'κινυσσόμην. El. desires to decide between her 'two minds' and hold to one of them. For *ἓν*, of the decisive and important answer, cf. *Suppl.* 611 ἓν εἰπὲ δ' ἡμῖν (Turnebus rightly), Eur. *Hel.* 773 ἓν δ' εἰπὲ πάντα παραλιπών, Soph. *Aj.* 1140 ἓν σοι φράσω and *inf.* 551 ἓν τι ποιεῖν.—**ἧνει**: 'bade.' Cf. 553. The word suits the notion of debate (191 n.). —**τόνδ' ἀποπτύσαι πλόκον.** For the living language there is no perceptible laxity in making 'it' bid Electra spurn away 'this tress,' although 'it' is the tress itself. The subject has never been explicitly named, and is in any case too far removed to be in grammatical consciousness.

[Paley's reading **εὖ 'σαφήνει** (which he afterwards abandoned for Kayser's simplifying **ἢ σάφ' ἧνει**, though the corruption presumed is not so easily accounted for) has the warrant of the compound διασαφηνέω in Hippocrates, and even an actual σαφηνέω is quoted (*Anecd. Boisson.* 4. 356). For εὖ cf. *Pers.* 786 εὖ γὰρ σαφῶς τόδ' ἴστε. But the expression is flat as compared with the antithetic ἓν and the figurative ἧνει.]

198 ἢ ξυγγενὴς ὢν κ.τ.λ. Logically this is alternative to ἀποπτύσαι and its proviso, though grammatically it takes the shape of a clause in the regimen of ὅπως.—**ξυγγενὴς ὤν.** The participle combines the senses εἴπερ ἦν and ἅτε ὤν: 'so that, if kin to mine, it might (as such) have been able to share with *me* in a *πένθος* which was an honour to the tomb.' Electra has still a half-suspicion (v. 197) that the tress may be Clytaemnestra's. In that case, though it would be *ξυγγενής*, its *πένθος* could not be, like her own, an honour to Agamemnon. If it came from Orestes, its grief was as sincere and as gratifying to the dead as *hers* (**ἐμοί**).—**εἶχε**: *i.e.* 'be able (in a position to),' as the guilty Clytaemnestra's could not be. There is, of course, no thought of physical inability to speak on the part of the lock.—**συμπενθεῖν**: with reference to the technical sense of *πένθος*. Cf. 172 πενθῆσαι τριχί.

199 ἄγαλμα τύμβου κ.τ.λ. The contained accus., or accus. in apposition to the verbal action, must here be taken as compactly as possible with the verb (= *συμπενθεῖν πένθος τοιοῦτον οἷον ἄγαλμα εἶναι*). The main element in the wish is not simply that the lock might be able to mourn with El., but that it might be able to mourn so as to be an honour. *ἄγαλμα* and *τιμὴν* bear stress.—**τοῦδε** contains a point: 'considering whose tomb this is,' there could be no honour in a gift from the murderess.—With the accus. cf. *inf.* 509, *Ag.* 234 ἔτλα δ' οὖν θυτὴρ γενέσθαι θυγατρὸς | ...πολέμων ἀρωγάν, Soph. *Aj.* 558 νέαν ψυχὴν ἀτάλλων μητρὶ τῇδε χαρμονήν, Eur. *El.* 231 εὐδαιμονοίης μισθὸν ἠδίστων λόγων. The comma regularly placed in such sentences is apt to create a misconception.

200—203 Electra, exhausted by her mental conflict, pauses for a moment, but cannot refrain from breaking into another expression of hope. She then perceives the second evidence of Orestes' presence, in the shape of footprints. It is an error to assign these four lines to the Chorus. Without them Electra's speech is very abrupt in its conclusion; they are admirably suited to her state of feeling, and the discovery of the second set of proofs is less mechanically introduced than in an entirely new *ῥῆσις*.

200 ἀλλ': 'well,' or 'however' (turning from the unsolvable question

οἵοισιν ἐν χειμῶσι ναυτίλων δίκην
στροβούμεθ'· εἰ δὲ χρὴ τυχεῖν σωτηρίας,
σμικροῦ γένοιτ' ἂν σπέρματος μέγας πυθμήν.
καὶ μὴν στίβοι γε, δεύτερον τεκμήριον,
ποδῶν δ', ὁμοῖοι τοῖς τ' ἐμοῖσιν ἐμφερεῖς.
καὶ γὰρ δύ' ἐστὸν τώδε περιγραφὰ ποδοῖν,
αὐτοῦ τ' ἐκείνου καὶ συνεμπόρου τινός.
πτέρναι τενόντων θ' ὑπογραφαὶ μετρούμεναι
εἰς ταὐτὸ συμβαίνουσι τοῖς ἐμοῖς στίβοις.

follow v. 210. Hermann assigns them to the Chorus. But ϟ. **201** *δίκηι* M and schol., *δίκην* Aldus. **205** *ποδῶν δ'* M. Most editors reject **δ'**, which is rightly retained by Verrall. ϟ. *ποδῶν δ' ὁποῖοι τοῖς ἐμοῖσιν* H. L. Ahrens.—*ὅμοιοι*

whether the tress is his or not).—**εἰδότας μὲν κ.τ.λ.**: **μὲν** belongs to the sentence, the opposition to **δὲ** being that of the danger to the hope. '*Though*, as Heaven knows, we are in perilous plight, *yet*, if it be fated (after all) that we weather the storm....'—**εἰδότας** (on which **οἵοισιν** depends) is placed for effect: 'When we call on the gods for help, they need no telling how....' This might have been expressed by *e.g.* *ἴσασι δὴ οἱ θεοί, οὓς καλούμεθα*, the sense of *δὴ* being here given by the position of the participle.—**καλούμεθα**. The plural might merely =**καλοῦμαι**, but Electra is speaking of the good cause rather than herself, and she at least includes Orestes.

201 **ναυτίλων δίκην** might appear somewhat otiose, and, though Greek so often tempers its metaphors (cf. Longin. *de Sublim.* 32. 3), Aesch. is usually terse and bold. But **χειμών** by itself is 'wintry weather' and would not of necessity imply a storm *at sea*.

202 **εἰ δὲ χρὴ κ.τ.λ.**: *i.e.* 'but where there is any hope at all.'—**χρή**: 'fate ordains': *P. V.* 229, 501, 729, *S. c. T.* 604 &c.

203 **σμικροῦ γένοιτ' ἂν...πυθμήν**: *i.e.* this lock may mean the beginning of great things. The change of metaphor is in any case not un-Greek (see 259 sq.), but it is made the easier if we assume that El. is quoting a proverb: 'then (*as the saying goes*) from a small seed &c.' This implication can be conveyed by the manner of delivering the line.—**σμικροῦ σπέρματος**: gen. of origin. Cf. Pind. *O.* 6. 49 *Φοίβου γὰρ αὐτὸν φᾶ γεγάκειν | πατρός*, Hdt. 3. 160 *Ζωπύρου τούτου γίνεται Μεγάβυζος*.

204—209 For footmarks as a criterion of relationship see Introd. pp. lxvi sq., and, for the answer to the captious criticism of the pseudo-Euripides, *ibid.* pp. lxviii sq.

204 sq. **καὶ μὴν...γε**: introducing new matter for consideration. These particles may be either corroborative or adversative, not in their own right, but simply according to the tone imparted to the intervening word. Contrast with the present line *P. V.* 1014 sq. ΠΡ. *ἀλλ' ἐκδιδάσκει πάνθ' ὁ γηράσκων χρόνος.* ΕΡ. *καὶ μὴν σύ γ' οὔπω σωφρονεῖν ἐπίστασαι.*

205 **ποδῶν δ'**, **ὁμοῖοι κ.τ.λ.** Verrall's explanation of this passage (except, perhaps, of **ὁμοῖοι**) removes the difficulties. **στίβοι** ('traces') are not necessarily of feet: cf. *Ag.* 420 *ἰὼ λέχος καὶ στίβοι φιλάνορες.* Electra first sees 'traces' of some one having been there. Next she makes out actual footprints. They prove to be such as one would look for (from Orestes), and on closer scrutiny they are found to be like her own. Lit. 'Aye, and here are marks, for a second proof: yes, *foot*marks, in keeping, and like my own.'—**ὁμοῖοι** is taken by Verrall as certifying, through the marks being in pairs, that they are marks of feet. But the impress is evidently clear enough without that not very certain criterion. Rather we may render 'to suit,' *i.e.* 'in keeping' with the previous indication by the lock of hair. The **τ'** which follows is both exegetic and connective. The footprints are 'to the same purpose' *because* (like the hair) they are 'similar to her own.'

Editors usually eject **δ'** (after Turnebus), without accounting for its appearance.

are tempest-tost, like men upon the seas. Yet, if 'tis meant that we escape, from a little seed a mighty stock might grow.

But hold!...tracks also, for a second proof: tracks of feet... to match...and like my own! Yes, here are two sets of footprints, outlined by himself and some companion. The heels and tracings of the tendons agree in their measures with mine own tracks.

M, ὁμοῖοι m. The latter accentuation appears correct for the older Attic (Kühner-Blass *Gr. Gramm.*[3] I. p. 326).—τοῖς γ' ἐμοῖσιν schol. **208** The common assumption that transpositions or excisions are necessary here, or that a lacuna should be marked, is due to the asyndeton and to a misapprehension of the bearing of v. 207. ♱.

They have then translated (1) 'traces of feet, like his'; (2) 'prints of feet, like to and resembling mine' (a flagrant tautology); (3) 'marks fitting (my) feet and like my footprints.' (This, apart from the tautology, is made impossible by the absence of ἐμῶν and by the fact that ὁμοῖος accompanies the rare gen. only when the dat. is understood with it, viz. στίβοι ποδῶν (στίβοις) ὁμοῖοι. A sure instance of the gen. is found with difficulty in classical Greek, but in Hdt. 3. 37 ἔστι δὲ καὶ ταῦτα (sc. τὰ ἀγάλματα) ὁμοῖα τοῦ Ἡφαίστου the variant τοῖσι τοῦ Ἡφαίστου is less well supported); (4) 'marks like those of feet and similar to mine.'

206 sq. **καὶ γὰρ δύ' ἐστὸν: καὶ** belongs to δύο (cf. 16 n.). Electra examines more closely: 'yes, for here are *two* sets'; and the contrast brings out the peculiar features of similarity in the one.—**περιγραφὰ ποδοῖν.** The double dual is necessary. The outline of one pair of feet is a περιγραφὴ ποδοῖν. ποδῶν would obviously lack this precision.—**αὐτοῦ τ' ἐκείνου:** a beautifully natural touch. She begs the question in the midst of the argument.

208 sq. The asyndeton is essential. There has been a pause, during which El. prints her own footmarks beside those of the visitor and examines their points of resemblance according to the method traditional in such cases (Introd. pp. lxvi sq., lxix).—**τενόντων.** The (inexact) explanation of the schol. τὴν εἰς μῆκος τῶν ποδῶν ἔκτασιν τένοντάς φησιν was perhaps (in part at least) called forth by the fact that in late Greek the word was commonly applied to the neck, a use found as early as [Hes.] *Scut.* 419. In Apoll. Rhod. 4. 1646 ὑπαὶ δέ οἱ ἔσκε τένοντος | σῦριγξ αἱματόεσσα κατὰ σφυρόν the old commentators blundered for this reason. Yet they might have remembered *e.g.* Hom. *Il.* 22. 396 ἀμφοτέρων μετόπισθε ποδῶν τέτρηνε τένοντε | ἐς σφυρὸν ἐκ πτέρνης. In Eur. *Phoen.* 42 the exact meaning of τένοντας ποδῶν is uncertain. If the sing. in *Cycl.* 400, *Med.* 1166, *Bacch.* 938 may be translated 'ankle,' it is because the Greeks appear to have popularly recognised in particular two great τένοντες, the band-like muscle at the ankle and the tendon of Achilles (ὁ ὀπίσθιος). Here the tendons are those under the foot, which leave characteristic impressions with different persons, being more and less heavy on the right or left or in the middle, and also more and less elongated, according as the foot is flat or arched. These criteria are exactly those which barbarian 'trackers' still observe. —**ὑπογραφαὶ:** *adumbrationes*, general or suggestive outlines from which to deduce the complete picture. The antithesis is ἀπεργασία. Cf. Plat. *Rep.* 548 c ὡς λόγῳ σχῆμα πολιτείας ὑπογράψαντα μὴ ἀκριβῶς ἀπεργάσασθαι, διὰ τὸ ἐξαρκεῖν ἰδεῖν καὶ ἐκ τῆς ὑπογραφῆς κ.τ.λ., Isoc. 5. 85 ὑπογράψειν οἶμαι τοῖς ἐξεργάζεσθαι καὶ διαπονεῖν δυναμένοις.—**μετρούμεναι εἰς ταὐτὸ συμβαίνουσι:** not 'when measured, are of the same size' (which would be absurd, and for which the natural Greek would have been ἐξισοῦνται or ἴσαι εἰσίν). The question is of the proportions. Aristotle says (*de Lin.*) σύμμετροι (γραμμαὶ) αἱ τῷ αὐτῷ μέτρῳ μετρούμεναι, *i.e.* which can be divided by a common measure. So here 'when measured (*i.e.* tested by proportional measure), they come to the same.' συμβαίνειν is used of the result of a calculation (Xen. *Hell.* 6. 4. 12) and εἰς ταὐτὸ (otherwise superfluous) fixes this sense. In the language of craniology, the 'index' is the same. If it be thought

πάρεστι δ' ὠδὶς καὶ φρενῶν καταφθορά. 210

ΟΡΕΣΤΗΣ.

εὔχου τὰ λοιπὰ τοῖς θεοῖς τελεσφόρους
εὐχὰς ἐπαγγέλλουσα τυγχάνειν καλῶς.
ΗΛ. ἐπεὶ τί νῦν ἔκατι δαιμόνων κυρῶ;
ΟΡ. εἰς ὄψιν ἥκεις ὧνπερ ἐξηύχου πάλαι.
ΗΛ. καὶ τίνα σύνοισθά μοι καλουμένῃ βροτῶν; 215
ΟΡ. σύνοιδ' Ὀρέστην πολλά σ' ἐκπαγλουμένην.
ΗΛ. καὶ πρὸς τί δῆτα τυγχάνω κατευγμάτων;
ΟΡ. ὅδ' εἰμί· μὴ μάστευ' ἐμοῦ μᾶλλον φίλον.

211—223 The changes of speaker are marked with the *παράγραφος* only, except for OP. before v. 218. **211** sq. I have removed the ordinary punctuation inside the lines, in accord with the interpretation (⏑).—With a different view of the passage *τὼς* might be suggested for *τοῖς*. **213** *κυρεῖ* Tournier. **214** *ἥκουσ'* Naber.—*ἐξηύκου* M, corr. Robortello. **215** *τίνα ξύνοισθα* Paley, to avoid the dactyl: but ⏑.

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that this is too technical for poetry and the situation, it must be remembered (1) that El. is following a recognised practice of investigation and actually relies on technical correctness, (2) that the tragedians (like Herodotus) were fond of introducing interesting hints of learning, in geography, astronomy, medicine, and even arithmetic. If part of the noted passage in Eur. *Ion* 1137 sqq. is spurious, it at least indicates a taste.—**τοῖς ἐμοῖς στίβοις**: dependent on *ταὐτὸ*, not *συμβαίνουσι*.

210 πάρεστι δ' ὠδὶς κ.τ.λ. Said after a short pause.—**πάρεστι**: not simply = *ἔστι*, but 'I have nought but....'—**ὠδὶς**: the travail of a mind in doubt and expectation. Cf. Soph. *Aj.* 794 *ὥστε μ' ὠδῖνειν τί φής*. See schol.—**φρενῶν**: 'wits' rather than 'heart,' the sense being that of hopeless bewilderment.

211 sq. **εὔχου τὰ λοιπὰ...τυγχάνειν καλῶς.** The rendering is uncertain, and commentators have been much exercised as to both the construction and meaning of **ἐπαγγέλλουσα**. See Appendix. It does not meanwhile appear to have been remarked that **εὔχου** is ambiguous. For *ἐπαγγέλλουσα* the sense 'reporting,' though not unknown, is apparently not found at all in Attic writers, with whom the word implies formal announcement, conveying at least a proposal, if not (as is generally the case with the act.) a claim or demand. Cf. Ar. *Lys.* 1050 *ἀλλ' ἐπαγγελλέτω πᾶς ἀνὴρ καὶ γυνή, | εἴ τις ἀργυρίδιον δεῖ|ται λαβεῖν, μνᾶς ἢ δύ' ἢ τρεῖς* ('put in a claim'). In Pind. *P.* 4. 31 (55) *ξείνοις ἐλθόντεσσιν εὐεργέται | δεῖπν' ἐπαγγέλλοντι πρῶτον* the proposal is a summons. To Athenians the verb suggested *imperare*, *denuntiare* or *profiteri*, but hardly the simple *nuntiare*. We cannot, of course, assert that *εὐχὰς ἐπαγγέλλειν* was not an archaic phrase for reporting the fulfilment of prayer, but there is nothing to support the view. We may with more authority render 'charging the gods with fulfilment of prayers,' *i.e.* laying upon them a claim for such fulfilment (*ἐπαγγέλλουσα τοῖς θεοῖς τελεῖν τὰς εὐχάς*).

With this, two renderings of **εὔχου** are possible, though the first has been overlooked: (1) 'boast,' *i.e.* 'give out henceforth that thou art happy (successful) when thou chargest the gods with fulfilment of thy prayers'='that thou art one whom Heaven favours with answer to prayer.' There is no arrogance in *εὔχου*. Cf. the familiar *εὔχομαι εἶναι* and (with a somewhat similar thought) *Ag.* 1340 *τίς ἂν εὔξαιτο (ἐξεύξαιτο?) βροτῶν ἀσινεῖ | δαίμονι φῦναι;* **τὰ λοιπὰ** is in this case adverbial. Cf. *S. c. T.* 66, Soph. *Aj.* 1226, Eur. *Hel.* 698: (2) 'pray,' *i.e.* 'pray henceforth to be happy in charging &c.' In this case *τοῖς θεοῖς* may belong *ἀπὸ κοινοῦ* to both *εὔχου* (cf. Eur. *El.* 563 *εὔχου, θύγατερ Ἠλέκτρα, θεοῖς | ...*

My mind is in the throes, my sense confounded.

ORESTES (*re-entering*).

Make boast henceforth that, when thou callest on the gods to answer prayers, success attends thee.

EL. How so? For what success, as 'tis, have I to thank the gods?

OR. The object of thy late prayer is here before thine eyes.

EL. Nay, on what mortal's name, to thy knowing, do I call?

OR. Orestes, to my knowing, is the proud burden of thy hopes.

EL. And what answering, prithee, have my petitions found?

OR. Here am I. Look for no nearer one than me.

216 πολλὰς (originally) M. ἐκπαγλουμένης M (perhaps through some confusion after as the corruption πολλὰς, *e.g.* ἐκπαγλουμένην), corr. Robortello. ⸸. σοι 'κπαγλουμένη Pauw. **218** μάστευ' M : μάτευ' G. and most editions. ⸸.

λαβεῖν φίλον θησαυρόν) and ἐπαγγέλλουσα. τὰ λοιπὰ will then be pronounced with emphasis (=καὶ τὰ λοιπά). Cf. Eur. *Hel.* 698 εἰ καὶ τὰ λοιπὰ τῆς τύχης εὐδαίμονος | τύχοιτε, πρὸς τὰ πρόσθεν ἀρκέσειεν ἄν. The repetition in εὔχου...εὐχὰς is not offensive to the Greek ear (v. 51 n.), but there is redundancy in the expression as a whole if we render εὔχου by 'pray,' and we may therefore incline to the former interpretation. It is not unlike Aesch. to play intentionally upon the different senses εὔχου ('boast')...εὐχὰς ('prayers'). See Appendix to v. 32.—**τελεσφόρους**: cf. Eur. *Phoen.* 69 ἐς φόβον πεσόντε μὴ τελεσφόρους | εὐχὰς θεοὶ κραίνωσι.

213 **τί...κυρῶ;** The accus. neut. is not felt as a case. Cf. Soph. *Ph.* 440 (ἐξερήσομαι) τί νῦν κυρεῖ. For bolder accusatives see v. 710 (n.).—**κυρῶ** takes up τυγχάνειν of the previous line, as δαιμόνων does θεοῖς.

214 **ἐξηύχου πάλαι**: to be distinguished from the idiomatic pres. ἐξεύχῃ πάλαι: *i.e.* not 'for whom you have long been praying,' but 'for whom you were earnestly praying a while ago.'—**πάλαι** often approximates to νῦν δή or ἄρτι. Cf. *Ag.* 592 ἀνωλόλυξα μὲν πάλαι χαρᾶς ὕπο, *P. V.* 871.—The constr. is (τούτων) ὧνπερ (εἰς ὄψιν ἥκειν) ἐξηύχου.

215 **καὶ τίνα.** The initial dactyl should not have been suspected. Cf. 984 ("Ηλιος), *Ag.* 7 (ἀστέρας), 1311 (οὐ Σύριον), *P. V.* 756 (Κιμμερικόν), *S. c. T.* 640 (ὦ θεομανές), *fr.* 255 (ὦ θάνατε), 392 (ἦ βαρύ), and, perhaps, *inf.* 928 (κἄκανες q.v.).

216 **ἐκπαγλουμένην**: ἐκπάγλως θαυμάζουσαν schol., rightly if θαυμάζουσαν be taken to mean 'making much of,' 'setting great store by.' ἔκπαγλα· μεγάλα schol. to Soph. *El.* 204, Hom. *Il.* 5. 423 τοὺς νῦν ἔκπαγλα φίλησεν. Cf. Eur. *Or.* 890 πατέρα μὲν σὸν ἐκπαγλούμενος, | σὸν δ' οὐκ ἐπαινῶν σύγγονον, *Tro.* 929 Κύπρις δὲ τοὐμὸν εἶδος ἐκπαγλουμένη (*mirifice praedicans*, Barnes), *Hec.* 1157 ἐκπαγλούμεναι τέκνα. Herodotus uses the word (8. 92) in the sense of his θῶυμα ποιέεσθαί τινα. For the thought cf. 237 sqq., especially 242. (The renderings 'bewildered,' 'troubled for,' are quite without warrant.)—The sudden change from the dat. construction (καλουμένῃ) to accus. is probably not without point. To be in Electra's *confidence*, and to *know* her secret, are different things; and, though no rule of distinction can be upheld, the difference of case could be made a delicate resource of language.

218 **ὅδ' εἰμί**: lit. 'here am I,' not 'I here am (he),' as is shewn by Hom. *Od.* 22. 367 ὦ φίλ', ἐγὼ μὲν ὅδ' εἰμί, σὺ δ' ἴσχεο (with context). Cf. *ibid.* 21.

ΗΛ. ἀλλ' ἦ δόλον τιν', ὦ ξέν', ἀμφί μοι πλέκεις;
ΟΡ. αὐτὸς κατ' αὐτοῦ τἄρα μηχανορραφῶ. 220
ΗΛ. ἀλλ' ἐν κακοῖσι τοῖς ἐμοῖς γελᾶν θέλεις.
ΟΡ. κἀν τοῖς ἐμοῖς ῥ' ἄρ', εἴπερ ἔν γε τοῖσι σοῖς.
ΗΛ. ὡς ὄντ' Ὀρέστην δῆτ' ἐγὼ σὲ προυννέπω;
ΟΡ. αὐτὸν μὲν οὖν ὁρῶσα δυσμαθεῖς ἐμέ·
κουρὰν δ' ἰδοῦσα τήνδε κηδείου τριχὸς 225
ἀνεπτερώθης κἀδόκεις ὁρᾶν ἐμέ,
ἰχνοσκοποῦσά τ' ἐν στίβοισι τοῖς ἐμοῖς
σαυτῆς ἀδελφοῦ συμμέτρου τῷ σῷ κάρᾳ.

219 Qu. ἀλλ' *el?* **220** *καθ' αὑτοῦ* Abresch, without necessity: cf. 110 (n.).—*ταρρα* M, *τἄρα* Dindorf. The accentuation *τἄρα* (Elmsley) is less warranted, the crasis being of particles. See ref. at *τοῦτος* v. 92. *γ' ἄρα* Porson. **221** The line may be a question. **222** *ἐμοῖσιν* M, *ἐμοῖς* Turnebus. Victorius preferred to eject *ἄρ'*. Perhaps *ἐμοῖσι* (with *-ν* as correction) was caused simply by *κακοῖσι* and *τοῖσι* in the context. No less probably it arose from ΕΜΟΙϹΓ (*ἐμοῖς γ'*).—*τοῖς ἴσοις* M, but corrected. **223** *τάδ' ἐγὼ σε προυννέπω* M. I have written *δῆτ'* provisionally, believing that the error arose from *Ὀρεστην(δη)ταεγω*. An alternative is *παῖδ'*, with a dramatic touch

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207 *ἔνδον μὲν δὴ δῶ' αὐτὸς ἐγώ.* The Italian *sono io* has only a surface resemblance.—**μάστευ'** is as sound and poetical a form as **μάτευ'**. M gives it also in *Ag.* 1084 *προφήτας δ' οὔτινας μαστεύομεν.* —**μᾶλλον φίλον**: not 'a greater friend' (for which the Greek is *μείζω φίλον*) but 'more near.' Cf. Eur. *Hel.* 92 *Τελάμων ὁ φύσας. τίν' ἂν ἔχοις μᾶλλον φίλον;* (though he is, in fact, hostile).

219 δόλον...πλέκεις; cf. *plaited cunning* (Shak. *K. L.* 1. 1. 272), Hom. *Od.* 19. 137 *δόλους τολυπεύω*, 5. 356 *μή μοι ὑφαίνησιν δόλον.*—**ἀμφί** is not simply 'concerning,' but 'around,' the figure being that of a net or web.—The sentence is in tone a question 'nay, surely...,' but implies the assumption. Hence the form of the answer.

220 αὐτὸς κατ' αὐτοῦ: see 110 *αὐτὴν* (n.).

223 ὡς ὄντ' Ὀρέστην κ.τ.λ. In determining the reading we should begin by accepting **ἐγὼ σὲ** as sound. Precisely similar is Eur. *I. T.* 803 *ἐγὼ σ'* (*ἐγώ σ'* MSS) *ἀδελφὸν τὸν ἐμόν; οὐ παύσῃ λέγων;* (in answer to the announcement of Orestes). The tone is one of incredulity: 'Do you expect *me* to believe that?' or 'What? *I* call *you* my brother?' (*egone te?*). In the next place **προυννέπω** 'declare' is entirely apt. The objections to it have been based on the wrong assumption that it aimed at meaning 'greet,' 'accost' (=*προσεννέπω*). In *Eum.* 98, 855 the sense (though with different shades) is that of giving plain warning. The prose word is *προαγορεύω* or (less commonly) *προλέγω*. Electra asks if she is to 'say out' that he is Orestes, the notion being that of definite acknowledgment to those concerned, not, of course, loud proclamation for all the world. The accus. **σὲ** may (1) simply follow the notion of *ἐννέπω* (Eur. *H. F.* 270) or verbs of similar sense (*e.g. ἀνακηρύσσω*) or (2) belong to an absol. participial construction (Goodwin *M. and T.* § 853). It is best to say that both constructions run together.

We are therefore justified in looking for the error in **τάδε** alone. Apart from the metrical impossibility, the use of *τάδε* is scarcely analogous to that in Eur. *Andr.* 168 *οὐ γάρ ἐσθ' "Εκτωρ τάδε, Tro.* 100 *οὐκέτι Τροία | τάδε καὶ βασιλῆς ἔσμεν Τροίας, Cycl.* 63 *οὐ τάδε Βρόμιος, οὐ τάδε χοροί,* Thuc. 6. 77 *οὐκ Ἴωνες τάδε εἰσὶν οὐδ' Ἕλληςπόντιοι.* In all these instances the negative is part of the idiom, and the implication is 'what we have here is not (the great)...,' or 'not (the mere)....' The correction **ταῦτ'** (Porson) would seem to convey an unseasonable contempt, **τόνδ'** (marg. Askew.) was not likely to be corrupted into *τάδ'*, and **τἄρ'** is a combination unsuited to the tone of the question. The word which best fits

EL. Ah sir! What if thou art but weaving some snare about me?

OR. Then 'tis for mine own hurt that I am plotting.

EL. Nay, thou art minded to scoff at my distress.

OR. 'Tis at my own, then, if it is at thine.

EL. Must I acknowledge thee as in good sooth Orestes?

OR. It seems that, when thou seest me in the flesh, thou art slow to learn, though at sight of this shorn duty-lock thou wert on wings of joy, and didst deem 'twas I thou didst behold. So was it when thou wert questing in my tracks, that marked thy very brother, tallying in build with thee. Put the tress

'Can *you* be the *child* Orestes?' (cf. Eur. *El.* 330, Soph. *El.* 1220, 1430); but the corruption was less likely. *τόνδ'* marg. Askew., *τῆδ'* Pauw, *ταῦτ'* Porson, *τάδε γ'* Klausen, *τάρ'* Bamberger. Others make wider changes *e.g. τάδε σ' ἐγὼ προσεννέπω* Arnaldus, *γάρ σ' ἐγὼ προσεννέπω* Hermann. But ⸸.—The accents should be *ἐγὼ σὲ*. ⸸. **224** The speaker is not marked in M.—*μὲν νῦν* M, corr. Turnebus. ⸸. **226** *καδοκεῖς* M, corr. m. **227** sqq. Proposed rearrangements and excisions are needless. ⸸. Robortello placed 227, 223 after 225; Heath gave 225, 228, 227, 226. **228** Wecklein would eject the verse.—*σαυτῆς δ' ἀδελφοῦ σύμμετρον τῷ σῷ κάρᾳ* (with seqq.) Pauw. Paley's *συμμέτροις τῷ σῷ ποδί* (with preceding line) is hardly criticism.

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the sense is **δῆτ'**. For the corruption see crit. note. Its position is a favourite one in the line. Cf. *Eum.* 206, Soph. *O. C.* 52, *Ph.* 761 *βούλῃ λάβωμαι δῆτα καὶ θίγω τί σου;* Eur. *Ion* 1303 *σὺ τῶν ἀτέκνων δῆτ' ἀναρπάσεις δόμους; Hel.* 103, 812, 1248, *I. T.* 1176 *ἦ τῶνδ' ἔκατι δῆτ' ἄγαλμ' ἔξω φέρεις;*—**ὄντ'** is somewhat stressed: 'as really....'

224 αὐτὸν...ἐμέ = *αὐτόν με*, but with a double emphasis, thanks to both position and form. The accus. depends, of course, on *ὀρῶσα*, not (as Con. supposed) on *δυσμαθεῖς*.—**οὖν**: inferential, with the sentence: 'it appears.' It must not be joined to *μέν*, which simply opposes *αὐτὸν ἐμέ* to *κουρὰν δ'*.—**δυσμαθεῖς** expresses slowness, not unbelief. *ἀπιστεῖς* of schol. is an impossible interpretation.

225 κουρὰν...τήνδε: '*merely* this shred of hair.'—**κηδείου** is not a purely ornamental epithet. The lock betokened that some one was duly mourning.

226 ἀνεπτερώθης: of excitement. Cf. Eur. *Or.* 876 *ἄγγελμ' ἀνεπτέρωκε Δαναΐδῶν πόλιν, Suppl.* 89 *φόβος μ' ἀναπτεροῖ, Bacch.* 332 *νῦν γὰρ πέτῃ*, Soph. *Aj.* 693 *περιχαρὴς δ' ἀνεπτάμαν*, Ar. *Av.* 1445 *ἀνεπτερῶσθαι καὶ πεποτῆσθαι τὰς φρένας*, Hdt. 2. 115.—**ἐμέ**: very emphatic; 'you thought you saw *me* (myself).'

227 sq. **ἰχνοσκοποῦσά τ'**: 'yes, when you were tracking &c.'—**τ'** joins the participle and its clause to the previous clause with *ἰδοῦσα*. Cf. 1012 sq. *νῦν ἀποιμώζω παρὼν | πατροκτόνον θ' ὕφασμα προσφωνῶν τόδε* (where a misapprehension exists). Klausen quotes *Ag.* 249 sqq. *κρόκου βαφὰς ἐς πέδον χέουσα | ἔβαλλ' ἕκαστον θυτή|ρων ἀπ' δμματος βέλει | φιλοίκτῳ, | πρέπουσά θ' ὡς ἐν γραφαῖς*, where, as here, one participle precedes and the other follows the verb.—**τοῖς ἐμοῖς** (stronger than *ἐμοῖς* alone) should be run on closely with the next words, *i.e.* 'which were so plainly mine, those of thine own brother, built like thee.' This deliberate accumulation is a half-ironical reminder of her own arguments (204 sq.): 'they could be—as you said—no one else's, because &c.'—**ἀδελφοῦ**: the gen. after the possess. adj. *τοῖς ἐμοῖς* by the familiar idiom. Cf. Soph. *O. C.* 344 *τἀμὰ δυστήνου κακά*.—**κάρᾳ**: 'person.' Judged from a Greek point of view, there is no real harshness in the use of this word, despite the reference to *foot*prints in the context. We have to remember (1) that *κάρα* is habitually used without the least thought of the literal head, and that the affectionate expression *τὸ σὸν κάρα*, if found in another context, would evoke no more comment than *e.g. ὦ κοινὸν αὐτάδελφον Ἰσμήνης κάρα* (Soph. *Ant.* 1), or *φίλον κάρα, | ἔκβαιν' ἀπήνης* (Aesch. *Ag.* ~~196~~ 905): (2) that

σκέψαι τομῇ προσθεῖσα βόστρυχον τριχός.
ἰδοῦ δ' ὕφασμα τοῦτο, σῆς ἔργον χερός,
σπάθης τε πληγάς, εἰς δὲ θήρειον γραφήν.
ἔνδον γενοῦ, χαρᾷ δὲ μὴ 'κπλαγῇς φρένας·
τοὺς φιλτάτους γὰρ οἶδα νῷν ὄντας πικρούς.
*ΧΟ. ὦ φίλτατον μελημα δώμασιν πατρός,
δακρυτὸς ἐλπὶς σπέρματος σωτηρίου,
ἀλκῇ πεποιθὼς δῶμ' ἀνακτήσῃ πατρός.
ΗΛ. ὦ τερπνὸν ὄμμα τέσσαρας μοίρας ἔχον

229 τὸ μὴ M, corr. Turnebus. *κόμῃ* Kirchhoff. ♆. **231** ἠδὲ Turnebus, ἔσιδε O. Müller, *ἐν δὲ* Pauw. Hermann supposed the loss of a line. ♆.—*θηρίον* M, corr. Bamberger. **232** *μὴκπλαγιῇ*' M, corr. Turnebus. **234—236** There is no mark of the person, and the lines are often given to Electra. ♆.—For unnecessary

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συμμέτρου is not *συμμέτροις*, but belongs to *ἀδελφοῦ*, and at once suggests a comparison with the person, not with the foot: (3) that the actual word 'foot' is nowhere obtruded on our notice. With any strangeness still felt in the expression cf. v. 237 *ὄμμα τέσσαρας μοίρας ἔχον* and context.—Dr Verrall (with Wecklein 1885) prefers to join v. 228 to the following line, accounting for the peculiar order on the ground of emphasis. This not only appears to leave a weakness in *τοῖς ἐμοῖς* of v. 227, but is open to the serious objection that the proportions of the head have nothing to do with the resemblance of the hair.

229 **σκέψαι**: 'consider,' 'judge' (not 'look').—**τομῇ**: 'the stump.' Cf. Hom. *Il.* 1. 235 *σκῆπτρον, τὸ μὲν οὔποτε φύλλα καὶ ὄζους | φύσει, ἐπεὶ δὴ πρῶτα τομὴν ἐν ὄρεσσι λέλοιπεν.* Thuc. 2. 76.—**προσθεῖσα.** The purpose of the suggestion is to prove that the lock, which Electra had *virtually accepted* as that of Orestes, had come from the speaker, and that therefore he should be accepted as Or. himself. We must assume that Orestes had (at vv. 6, 7) left no long locks upon his head. Electra cannot therefore see at a glance that the lock was his. The burlesque in the spurious passage Eur. *El.* 520 misses the point.

230 **ὕφασμα.** As the schol. points out, there is nothing to shew that this is a garment now worn by Orestes. It may be a *παιδικὸν σπάργανον* or a 'sampler.' Cf. Arist. *Poet.* 16 § 4 (in another instance of *ἀναγνώρισις*) *ἐξῆν γὰρ ἂν ἔνια καὶ ἐνεγκεῖν.* See Introd. pp. lxix sq.—**σῆς** is emphatic.—For a *ὕφασμα* playing a part in recognition cf. Eur. *Ion* 1417 sqq.

231 **σπάθης τε πληγάς**: *i.e.* the way the batten has done its work. 'Yes, look at the blows of the batten.' The *σπάθη* is the lath or blade which strikes down and makes compact the horizontal threads (woof) driven across the warp in the upright loom. Cf. *σπαθητός, λεπτοσπάθητος, πολυσπαθής. σπάθημα* is defined by Hesych. as *πύκνωμα, ἀπὸ τῶν ταῖς σπάθαις κατακρουόντων τὰ ὑφή.*—**εἰς δὲ.** It is usual to supply *ἰδοῦ* from the previous line (cf. *Suppl.* 110 *ἰδέσθω δ' εἰς ὕβριν βρότειον*) and Con. compares Hom. *Il.* 3. 268 *ὦρνυτο δ' αὐτίκ' ἔπειτα ἄναξ ἀνδρῶν 'Αγαμέμνων, | ἂν δ' 'Οδυσεύς* (sc. *ὦρνυτο*), *ibid.* 5. 480. But we may prefer to suggest that *εἰς δὲ* is an adverbial expression (of the same kind as the familiar *ἐν δὲ, πρὸς δὲ, σὺν δὲ, ἐπὶ δὲ, μετὰ δὲ*) following on the verbal notion in *σπάθης πληγάς*, of which the *θήρειος γραφή* is the result; *i.e.* lit. 'and (struck) *into* it' (*πεπληγμένην δὲ εἰς αὐτό*). We may punctuate, if we choose, *σπάθης τε πληγάς, εἰς δέ, θήρειον γραφήν.* For the thought cf. Hom. *Il.* 22. 440 *ὕφαινε... δίπλακα πορφυρέην, ἐν δὲ θρόνα ποικίλ' ἔπασσε*, Apoll. Rhod. 1. 730 *ἐν μὲν ἔσαν Κύκλωπες* (in the *δίπλαξ*).—**θήρειον γραφήν.** The schol. refers to Hom. *Od.* 19. 227 (of a *χλαῖνα*) *πάροιθε δὲ δαίδαλον ἦεν. | ἐν προτέροισι πόδεσσι κύων ἔχε ποικίλον ἔλλόν, | ἀσπαίροντα λάων.* Commentators add Poll. 7. 55 *ὁ δὲ καταστικτὸς χιτὼν ἐστιν ὁ ἔχων ζῷα ἢ ἄνθη ἐνυφασμένα· καὶ ζῳωτὸς δὲ χιτὼν ἐκαλεῖτο καὶ ζῳδιωτός.* Cf. Eur. *I. T.* 814, *Ion* 1146, *Hec.* 470, Hdt. 3. 47, Plaut. *Ps.* 1. 2. 14 *beluata tapetia.*

to its stump and see! And look upon this piece of weaving, thy handiwork, as thy batten struck it, and the shapes figured therein.

Contain thyself; let not joy bedaze thy wits; for I know the bitterness our nearest feel towards thee and me.

CHO. O dearest care of thy sire's house, its hope of saving seed, watered with tears, 'tis in thy prowess thou must trust to win back thy father's substance.

EL. O joyful presence, who playest four parts for me! Yea,

transpositions see Wecklein Appendix. **235** *σωτήριος* Schütz. **236** *δίκῃ* for *ἀλκῇ* R. Menzel. **237** *ὄνομα* Valckenaer. The words are often confused in MSS (Soph. *Aj.* 447, *Trach.* 379 &c.), but here *ὄμμα* is correct. ⸸.—*ἔχων* of Peile, or (in the next line) *προσαυδᾶν δή σ' ἀναγκαίως ἔχω* of Weil, seeks to avoid *ἔχον...ἔχον*.

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232 ἔνδον γενοῦ. The line follows a brief pause. Electra starts with conviction and would make manifestations of delight, which Or. checks.—**ἔνδον**: sc. *σεαυτῆς*. Cf. Hdt. 1. 119 *ἰδὼν δὲ οὔτε ἐξεπλάγη ἐντός τε ἑωυτοῦ γίνεται*. The contrary phrase is *ἐκστῆναι* (*ἑαυτοῦ* or *τῶν φρενῶν*). Cf. *ἔκστασις*.—Another form is *ἐν σαυτῷ γενοῦ* (Soph. *Ph.* 950, Xen. *An.* 1. 5. 17 *ἐν ἑαυτῷ ἐγένετο*). The more idiomatic and easily corrupted *ἐν σαυτοῦ* (sc. *οἰκίᾳ* originally) is a *var. lect.* in Soph. (*l.c.*). Cf. Plat. *Charm.* 155 D, Ar. *Vesp.* 642 *κᾆστιν οὐκ ἐν αὐτοῦ* (*αὐτῷ* R), where see Blaydes (crit. n.).—**μὴ 'κπλαγῇς φρέναις**: cf. Soph. *Trach.* 629 *ὥστ' ἐκπλαγῆναι τοὐμὸν ἡδονῇ κέαρ* (though here *φρέναις* = 'wits,' 'judgment,' cool action being required), Eur. *Heracl.* 709 *σῶν φρενῶν οὐκ ἔνδον ὤν*, Hom. *Od.* 18. 327 *φρένας ἐκπεπαταγμένος*.

233 τοὺς φιλτάτους...πικρούς: 'our nearest (Clyt.) are our bitterest.' The position emphasizes the apparent contradiction. For the use of *φίλος* cf. 109 (n.), Eur. *Phoen.* 1445 *φίλος γὰρ ἐχθρὸς ἐγένετ', ἀλλ' ὅμως φίλος*.—**οἶδα** is perfectly sound. Orestes, despite his absence, is quite aware of the situation. He needs no telling.—**νῷν**: more pointed than *ἡμῖν*: 'we two are their special detestation.'

234—236 The reasons for assigning these verses to the Chorus seem conclusive. They are (1) the general character of the exclamation. In **μέλημα δώμασιν** Or. is regarded as the sustainer of the *house* and its belongings *as* a house. The *δωμαί* form part of the *δώματα* (v. 126 *δόμων*), and their meaning is 'thou in whom the house (with its retainers) finds its nearest and dearest care': (2) on the other hand the most natural first cry of Electra is one of sisterly affection (vv. 237 sqq.): (3) **ἐμοί** (238) gains an antithetic force in agreement with its emphatic position.

234 φίλτατον: 'most vital,' sc. as the only son.—**πατρός**. As appears from the repetition in v. 236, there is a tone of regretful affection for Agam. and pride in his rule.

235 δακρυτὸς. For the fem. verbal see note on *ἰαλτὸς* (22). The literal sense 'for whom we have wept' is blent with the figurative '(seed) watered with tears.'—**σπέρματος**. The gen. is either (1) appositional (of definition), the seed itself being the hope, or more probably (2) objective, *i.e.* 'our hope of a saving seed (that a seed existed) lay in you.'—**σωτηρίου**: *i.e.* for the keeping alive (*σῴζειν*) of the stock (*πυθμήν* 259). Cf. 501 (n.) *σπέρμα Πελοπιδῶν*. In a different connection Hom. *Od.* 5. 490 *σπέρμα πυρὸς σῴζων*.

236 ἀλκῇ πεποιθὼς κ.τ.λ.: both an encouragement and a warning. He will succeed, though there is only his own prowess to rely upon. The notion of Hom. *Il.* 5. 299 *λέων ὡς ἀλκὶ πεποιθὼς* is combined with that of Eur. *El.* 610 *ἐν χειρὶ τῇ σῇ πάντ' ἔχεις καὶ τῇ τύχῃ, | πατρῷον οἶκον καὶ πόλιν λαβεῖν σέθεν*.—**δῶμ' ἀνακτήσῃ**: cf. 126 (n.), 131.—**πατρός**: see v. 234. In any case the repetition did not displease the Greeks (51 n.). So *ἔχον...ἔχον* in the next two lines.

237 ὄμμα: 'presence,' 'form,' explained by *θέα* (schol. *S. c. T.* 346) and *ὅραμα* (schol. Soph. *El.* 903). Cf. *Pers.* 431 *ἕως κελαινῆς νυκτὸς ὄμμ' ἀφείλετο*. The original sense of **ὀπ-μα* is

ἐμοί· προσαυδᾶν δ' ἔστ' ἀναγκαίως ἔχον
πατέρα τε καὶ τὸ μητρὸς ἐς σέ μοι ῥέπει
στέργηθρον—ἡ δὲ πανδίκως ἐχθαίρεται—
καὶ τῆς τυθείσης νηλεῶς ὁμοσπόρου·
πιστὸς δ' ἀδελφὸς ἦσθ', ἐμοὶ σέβας φέρων
μόνος· Κράτος τε καὶ Δίκη σὺν τῷ τρίτῳ
πάντων μεγίστῳ Ζηνὶ συγγένοιτό μοι.
ΧΟΡ. Ζεῦ Ζεῦ, θεωρὸς τῶνδε πραγμάτων γενοῦ·
ἰδοῦ δὲ γένναν εὐγνιν αἰετοῦ πατρὸς
θανόντος ἐν πλεκταῖσι καὶ σπειράμασιν
δεινῆς ἐχίδνης. τοὺς δ' ἀπωρφανισμένους

But ϟ. *νέμον* (Schütz) is wrong in sense. **239** *πατέρα σε* Schütz.—*ἐσσέμοι* m (and also in marg.), M having a blur at the second and third letters. **242** *σέλας* conj. Schütz. **243** *μόνον Κράτος* Turnebus. ϟ. *Κράτος δὲ* Bamberger. **244** *σοι* (for *μοι*) Stanley, *νῷν* Schneidewin. ϟ. *συγγένοιθ' ὁμοῦ* might have been suggested, if necessary. **245** M omits the person-sign.—*πρηγμάτων* M, corr. Robortello. The corruption is difficult to account for. A few Ionisms occur in M (cf. v. 1044),

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a 'thing seen.' Cf. Eur. *Ion* 1261 *ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρός*, *Phoen.* 803 *χιονοτρόφον ὄμμα Κιθαιρών*, Soph. *Aj.* 1004 *ὦ δυσθέατον ὄμμα*. The sense is thus much the same as in Eur. *Or.* 726 *Πυλάδην...ἡδεῖαν ὄψιν*, *Heraclid.* 930 *Εὐρυσθέα | ἄελπτον ὄψιν*. This use must be distinguished from one in which *ὄμμα* = *ὀφθαλμός* as a term of affection, either in the sense 'apple of my eye' or 'that which lends light (to existence),' *e.g.* Soph. *Trach.* 203, *O. T.* 987, Eur. *Andr.* 406. See inf. 933 (n.).—For **μοίρας ἔχον** after *ὄμμα* see note on *κάρᾳ* (228) and cf. Soph. *El.* 1225 *ὦ φθέγμ', ἀφίκου;* —**μοίρας**: 'functions,' 'offices' (*partes*), sometimes 'prerogatives': *Eum.* 479 *αὗται δ' ἔχουσι μοῖραν οὐκ εὐπέμπελον*, Eur. *Bacch.* 302 *Ἀρεώς τε μοῖραν μεταλαβὼν ἔχει τινά* (sc. Dionysus), *P. V.* 307, Plat. *Crat.* 398 B.—For the thought the fountain-head is Hom. *Il.* 6. 429 *Ἕκτορ, ἀτὰρ σύ μοι ἐσσι πατὴρ καὶ πότνια μήτηρ | ἠδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης*. Cf. Eur. *fr.* 866 *ἥδε μοι τροφός, | μήτηρ, ἀδελφή, δμωΐς, ἄγκυρα, στέγη, Hec.* 281, *Heraclid.* 229.

238 ἐμοί: placed with obvious emphasis: '(whatever he may be to the house) to *me* he is everything.' The 'pathetic' form *ἐμοί* is regular with superlatives. Cf. Soph. *El.* 308 *ἐν τοῖσιν ἐχθίστοισιν ἀνθρώποιν ἐμοί.*—**προσαυδᾶν δ'**. *ὁ δέ ἀντὶ τοῦ γάρ* schol. Cf. crit. note to v. 32.—**ἔστ'...ἔχον**: see 136 (n.). The resolution is frequent with neuters: cf. Dem. *Phil.* 2 § 26 (Sandys n.).—**ἔχον**: after *ἔχον*. See 51 (n.).

239 πατέρα τε καὶ κ.τ.λ. Grammatically the sentence should have proceeded *καὶ μητέρα...καὶ ἀδελφήν*, but at the mention of the mother the expression takes a new turn.—**τὸ μητρὸς**: 'the natural' affection; the affection which should be.—**σέ**: the accent is not simply borrowed from the enclitic.—**ῥέπει**: *i.e.* it goes into *your* scale. Properly the love of *φίλοι* should be evenly distributed in the balance.

241 νηλεῶς. Aeschylus nowhere defends the sacrifice of Iphigenia (see *Ag.* 229 sqq.), but Electra would hardly be condemning her father at this moment. The fault lay with the Greeks in general, and particularly with Calchas (*Ag.* 194—260).—It is clear that Aesch. knows nothing of Chrysothemis.

242 πιστὸς: objective, 'in whom to trust.' Cf. Thuc. 5. 14 *οὐκ ἔχοντες τὴν ἐλπίδα τῆς ῥώμης πιστὴν ἔτι.* Electra declares, not that she has received loyal regard from Orestes (for there is no hint of any communication having passed between them), but that it is due to her hope in Or. alone that people have paid any regard to *her* (*ἐμοί* = 'poor me'). Otherwise **σέβας φέρων** ('gaining me respect') might equally well be rendered '*shewing* me respect.' Cf. *Suppl.* 498

for I needs must call thee 'father,' and into thy scale is cast the love that I should bear my mother—for she is hated, as is most just—and my sister, the victim pitilessly slain. As brother, thou hast been my stay: through thee only did I find reverence.

May Strength and Justice, with Zeus for third, mightiest of all, lend me their aid.

OR. Zeus, Zeus, look thou upon the struggle of our cause! Behold the orphaned offspring of an eagle sire, killed in the meshes of the fell viper's coils. See them bereaved and starving

but they are not such as to justify the view that Aeschylean tragedy admitted an un-Attic *η* in common words. *πημάτων* Schneidewin. **246** *γενναιν* M, *γένναν*, *νῦν* m. *γένναν εὖνιν* (Turnebus) makes an excellent sense and is generally adopted. A corruption of *γένναν νῆϊν* ('helpless' Hesych., Suid.) would, however, be easier. *γένναν νᾶνιν* Bergk, *γένναν ἶνιν* M. Schmidt. **247** *σπιράμασιν* M, corr. G. **248** *δινῆς* M, corr. m.

τοῖς ἥσσοσιν γὰρ πᾶς τις εὐνοίας φέρει and such expressions as *ἦρα, χάριν φέρειν.*—**ἦσθ'**: 'you were (all this time).' *εἰμί* has no perfect, and hence the early introduction of *-θα* (originally perf.-suffix) into this tense.

243 sq. **μόνος**: effectively placed for emphasizing her desolate situation, which is similarly expressed in Eur. *El.* 581 (Or. loq.) *σύμμαχός γέ σοι μόνος.*—**Κράτος τε κ.τ.λ.** We cannot separate **τε** from **καὶ**. The asyndeton and abrupt prayer impart a dramatic touch which is ruined by the prosaic conjecture **μόνον**.—As the sing. **συγγένοιτο** should suggest, the true subject, felt throughout the sentence, is Κράτος, the sense being 'may victory, *as well as* Justice (who is already on our side), be with us.' The use of the sing. verb *κατὰ σύνεσιν* is frequent in such cases. Cf. Plat. *Rep.* 329 D *εἰ δὲ μή, καὶ γῆρας, ὦ Σώκρατες, καὶ νεότης χαλεπὴ τῷ τοιούτῳ ξυμβαίνει* (*i.e.* 'even youth, *no less than* old age, is disagreeable'). In other words Κράτος τε καὶ Δίκη = Κράτος σὺν Δίκῃ (*νικηφόρῳ* v. 148). For the thought cf. Soph. *El.* 476 *Δίκα, δίκαια φερομένα χεροῖν κράτη.*—**τῷ τρίτῳ**: 'the (great) third' or 'the (completing) third.' A *τρίτος* was recognised as necessary to the effectual number; but when used of Zeus the word also connotes *σωτήρ*. Cf. *Eum.* 761 Παλλάδος καὶ Λοξίου | ἕκατι καὶ τοῦ πάντα κραίνοντος τρίτου | Σωτῆρος, *Suppl.* 26 Ζεὺς σωτὴρ τρίτος.—**μοι** is ethic. She voices her own feelings.

245 **θεωρὸς**. *θεατής* schol. When Zeus is called to 'look on,' it is implied that he will look with favour. Cf. *ἐπιδεῖν*. The sense is practically that of *P. V.* 318 *θεωρήσων τύχας | ἐμὰς ἀφῖξαι καὶ ξυνασχαλῶν κακοῖς*;—**πραγμάτων**, 'plight,' 'state of things' (='troubles') is supported by *e.g. fr.* 289 *βοᾷς τοιοῦδε πραγματος θεωρὸς ὤν* and *P. V.* 119 *πόνων ἐμῶν θεωρός* (=*πόνων ἐμῶν ἐπόπτης ibid.* 314).

246 sq. **αἰετοῦ**. The gen. is felt with *εὖνιν* as much as with *γένναν*. Hence the addition of **πατρὸς**, to which the thought in *εὖνιν* specially belongs.—The eagle is chosen both as the king of birds (*Ag.* 115 *οἰωνῶν βασιλεύς*, Pind. *P.* 1. 12 *ἀρχὸς οἰωνῶν*) and also as the favourite bird of Zeus (*Iovis ales*, cf. Hom. *Il.* 24. 310 *αἰετός, ὅς τε σοὶ αὐτῷ | φίλτατος οἰωνῶν*).—The fight of eagle with snake is traditional since Homer (*Il.* 12. 200 sqq.). Aristotle (*H. A.* 9. 1) remarks as a fact *ἔστι δὲ ἀετὸς καὶ δράκων πολέμια· τροφὴν γὰρ ποιεῖται τοὺς ὄφεις ὁ ἀετός*. Cf. Nicand. *Ther.* 448.—Clyt. is compared to a serpent *inf.* 992 sqq., 1045.—**πλεκταῖσι καὶ σπειράμασιν**. The pleonasm (cf. *νῆστις...λιμός* immediately) intensifies the suggestion of helplessness. *πλεκτή* (cf. *πλεκτάνη*) may also be used of a snare, and it is more than possible that the poet intended to play upon meanings: 'in snares (*πλεκταί*), yes, *πλεκταί* which were a viper's coils.' There is a reference (as Paley notes) to the entangling *πέπλος* of 979 sqq.

248 **δεινῆς**: not an ornamental epithet, but answering to the *ἦ τόλμα πᾶσ' ἔνεστιν* of Eur. *Ion* 1264 (where the *ἔχιδνα* is mentioned, as here).—**τοὺς δ'**: 'and them' (not the art.), referring *κατὰ σύνεσιν* to *γένναν*.

νῆστις πιέζει λιμός· οὐ γὰρ ἐντελὴς
θήρα πατρῷα προσφέρειν σκηνήμασιν.
οὕτω δὲ κἀμὲ τήνδε τ', Ἠλέκτραν λέγω,
ἰδεῖν πάρεστί σοι, πατροστερῆ γόνον,
ἄμφω φυγὴν ἔχοντε τὴν αὐτὴν δόμων.
καὶ τοῦ θυτῆρος καὶ σὲ τιμῶντος μέγα
πατρὸς νεοσσοὺς τούσδ' ἀποφθείρας, πόθεν
ἕξεις ὁμοίας χειρὸς εὔθοινον γέρας;
οὔτ' αἰετοῦ γένεθλ' ἀποφθείρας πάλιν
πέμπειν ἔχοις ἂν σήματ' εὐπιθῆ βροτοῖς,
οὔτ' ἀρχικός σοι πᾶς ὅδ' αὐανθεὶς πυθμὴν
βωμοῖς ἀρήξει βουθύτοις ἐν ἥμασιν.

249 ἐντελεῖς Pauw. **250** θῆρα πατρῶα M (πατρώα m), corr. Verrall. †. θήραν πατρῴαν schol. If this were right, we might emend οὐ γὰρ ἐντελὴς (sc. τις) | θήραν πατρῴαν προσφέρει κ.τ.λ.—πατρῴοις Blomfield. **251** Ἠλέκτραν ἐγώ M, λέγω Aldus. **254—262** Assigned by Hermann to Electra. **254** καίτοι θυτῆρος

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249 sq. **οὐ γὰρ ἐντελὴς κ.τ.λ.** See crit. n. We can hardly read **θήραν πατρῴαν** without further change (*e.g.* προσφέρει, supplying τις), since it is almost impossible to refer ἐντελὴς (across τοὺς δ') to γένναν. Verrall's minimum emendation (of the accents) produces an entirely satisfactory sense. Lit. 'for their (power of) chase is not full-grown, to bring their father's prey to the nest.' Reading **θήρα πατρῷα** Klausen renders 'non enim integra est paterna venatio ad afferendum nido cibum'; but ἐντελὴς is not *integra*, nor can *cibum* be supplied.—**ἐντελὴς**: sc. τὴν ἡλικίαν (Ael. *N. A.* 3. 40).—**πατρῷα**: 'the things their father brought.' The neut. plur. is chosen as (1) most comprehensive, its limits being determined by θήρα, (2) allusive to 'patrimony.'—**προσφέρειν.** The verb would seem to be a *vox propria* of 'bringing home' from the chase. Cf. Soph. *Ph.* 1108 οὐ φορβὰν ἔτι προσφέρων.

251 **οὕτω δὲ κἀμὲ κ.τ.λ.**: 'So also, I say....'—**δὲ** is resumptive and **καὶ** belongs to the whole comparison, not to ἐμέ.—**Ἠλέκτραν λέγω.** This form of expression, while frequent enough in tragedy (*e.g. S. c. T.* 596, 645, *Ag.* 1019, *fr.* 175, Soph. *Ant.* 198, *Aj.* 569 &c.), is always used for some clear effect, *e.g.* to play upon a name, to instruct the audience, or to avoid ambiguous reference. Here the insistence is pathetic: 'Aye, (poor) Electra here (the daughter of Agam., brought thus low).'

253 **ἄμφω...δόμων.** After speaking in pure metaphor the poet has converted it into a simile by stating the general application, but there is no intention in οὕτω δὲ to introduce exact correspondence in the details. The present line is not strictly parallel to vv. 248—250, but the resemblance of position is sufficient: 'we are in dire want (like them).'—**ἄμφω... τὴν αὐτήν**: cf. 130 πεπραμένοι γὰρ νῦν γέ πως ἀλώμεθα (n.), 336 φυγάδας θ' ὁμοίως.—**φυγὴν ἔχοντε**: like αἰτίαν, βλάβην ἔχειν.—**δόμων**: 'house and substance' (126 n.). For the gen. cf. 288 διώκεσθαι πόλεως (n.).

254—262 It is debated whether these lines are spoken by Orestes or should be assigned as by Hermann) to Electra. It is true that the latter arrangement would give nine verses to each speaker, but Paley's favourite (and in practice rather Procrustean) theory of an antistrophic or amoebaean correspondence in the number of lines in ῥήσεις has little to support it. Where the tally actually occurs it is most naturally regarded as an accidental outcome of the dramatic principle that each *persona* on the stage should be kept as effectively occupied as possible in speech or action. On the whole it seems best to continue the speech of Orestes, since (1) the ending at v. 253 would be abrupt,

in hunger's grip, since their chase hath not the full-grown strength to bring their father's quarry home to the nest.

E'en so mayst thou behold me and this poor Electra, children left fatherless, banished both alike from house and home.

Nay, if thou makest to perish these nestlings of that sire who gave thee sacrifice and paid thee mighty honours, whence wilt thou find a hand so generous in the homage of rich feasts?

If thou shouldst make to perish the eagle's brood, thou couldst no more send tokens whereof mankind were sure. Nor will the utter blasting of this royal stock serve thine altars in the day of sacrifice of oxen. Foster it, and from littleness thou

Musgrave, Weil. ⸗.—Editors accentuate *καί σε* to the detriment of the sense. ⸗ *τοῦ σε* Hermann. **255** *ἀποφθίρας* M, corr. m. **256** *εὔθυνον* M (with *οι* superscript by m). The error was due to identical pronunciation. *εὔθυμον* Paley. **258** *εὐπειθῆ* M. Metre proves *εὐπιθής* for *P. V.* 349. In *Ag.* 972 *εὐπιθὲς* is the

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(2) there is an impression of unity about the *ῥῆσις* lying between Ζεῦ Ζεῦ (245) and the concluding prayer *κόμιζ'* (261), (3) the mention of offerings to be paid by the royal house appears to come better from the *θυτήρ* who would himself make them.

254 **καὶ**, supported later by **πόθεν** (though it cannot be joined directly to that word), conveys the same tone of remonstrance as in *καὶ πῶς; καὶ τίς;* &c.: 'nay....'—**τοῦ θυτῆρος...πατρὸς**: 'that (well-known) sacrificer sire (of ours),' *θυτῆρος* being a noun used appositively as epithet: cf. *Ag.* 888 *σωτῆρα ναὸς πρότονον, Eum.* 186 *καρανιστῆρες... δίκαι.* This differs significantly from *τοῦ θύοντος*, implying that Agam. acquired (or deserved) the title *ὁ θυτήρ*.—**καὶ σὲ** of M should not have been altered by editors into **καί σε**. 'As *he* honoured *you*, so should *you* honour *him*.'

255 sq. **πόθεν...γέρας**; The sense is not 'Will you receive any more such gifts from *our house*?' but 'Who *anywhere* will think fit to make such offerings (when he sees how you have dealt with *us*)?' For the appeal to the self-interest of the gods cf. 126 (n.), *S. c. T.* 76 *γένεσθε δ' ἀλκή· ξυνὰ δ' ἐλπίζω λέγειν· | πόλις γὰρ εὖ πράσσουσα δαίμονας τίει.*—**ἕξεις**: *i.e.* 'continue to have' (not = *σχήσεις*).—**ὁμοίας**: sc. *τῇ τοῦ Ἀγαμέμνονος.*—**χειρὸς**: of liberality, cf. Eur. *Med.* 612 *ἕτοιμος ἀφθόνῳ δοῦναι χερί.*

257 sqq. **οὔτ'...οὔτ'**: 'as not...so not.'—**αἰετοῦ** resumes the comparison of v. 246 (n.). The eagle is the special messenger of Zeus, affording the surest omen (**εὐπιθῆ**) from the greatest god. He often plays this part in Homer, *e.g. Il.* 24. 292 *αἶψα δ' οἰωνὸν ταχὺν ἄγγελον, ὅς τέ οἱ αὐτῷ | φίλτατος οἰωνῶν καὶ εὐ κράτος ἐστὶ μέγιστον, ibid.* 315, 8. 247, *Od.* 2. 146 &c. Cf. Pind. *I.* 5. 49 *ταῦτ' ἄρα οἱ φαμένῳ πέμψεν θεὸς | ἀρχὸν οἰωνῶν μέγαν αἰετόν*, and, for Aesch., *Ag.* 114.—**αἰετοῦ γένεθλ'**. Logically this must include all eagles, *αἰετοῦ* being generic. Cf. Soph. *O. T.* 1424 *εἰ τὰ θνητῶν μὴ καταισχύνεσθ' ἔτι | γένεθλα.*—**ἀποφθείρας**. For the repeated word cf. 51 (n.).

259 sq. **ἀρχικός**. To Zeus, king of the gods, kings (*διογενεῖς βασιλῆες*) are among men what the royal eagle is among birds. The stock (**πυθμὴν**) from which kings grow should be under his special protection, just as it should in turn specially honour him.—**σοι** (ethic, of warning) is therefore aptly placed.—**πᾶς**: with *αὐανθεὶς*, 'if wholly blasted.'—**ἀρήξει**: of tendance. Cf. Pind. *N.* 1. 49 *ὅσαι τύχον Ἀλκμήνας ἀρήγοισαι λέχει.*—**βουθύτοις...ἥμασιν**: cf. Eur. *Hel.* 1474 *βούθυτον ἀμέραν*, Soph. *Trach.* 609 *ἡμέρᾳ ταυροσφάγῳ*, and *Ag.* 1592 *κρεουργὸν ἦμαρ.* The meaning is not simply 'sacrificial.' Men may pay the smaller offerings, but there will be few great days of sacrificing *oxen*.

There is scarcely more escape from supposing a mixture of metaphors than in Shakspere's 'Take arms against a sea of troubles.' It is extremely far-fetched to understand *ἀρήξει* of 'decking' with boughs, and, if we sought that

κόμιζ', ἀπὸ σμικροῦ δ' ἂν ἄρειας μέγαν
δόμον δοκοῦντα κάρτα νῦν πεπτωκέναι.
ΧΟ. ὦ παῖδες, ὦ σωτῆρες ἑστίας πατρός,
σιγᾶθ', ὅπως μὴ πεύσεταί τις, ὦ τέκνα,
γλώσσης χάριν δὲ πάντ' ἀπαγγείλῃ τάδε
πρὸς τοὺς κρατοῦντας· οὓς ἴδοιμ' ἐγώ ποτε
θανόντας ἐν κηκῖδι πισσήρει φλογός.
ΧΟΡ. οὗτοι προδώσει Λοξίου μεγασθενὴς
χρησμὸς κελεύων τόνδε κίνδυνον περᾶν,
κἀξορθιάζων πολλά, καὶ δυσχειμέρους

reading of the MSS. Elsewhere metre affords no criterion. **261** δαναΐας M, corr. Turnebus. **263** M has the παράγραφος. **265** ἀπαγγελεῖ Porson. ⏑ . **266** ἴδοιμι M. **267** φθίνοντας Wecklein. ⏑ .—κηκίδι M, corr. m. **268**—

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sense, we might do better to suggest *ἐρέψει*. It is, however, worth asking whether the participial form of expression does not go far to qualify in Greek the harshness which we feel in English. On Pind. *O.* 3. 6 *χαίταισι μὲν ζευχθέντες ἔπι στέφανοι | πράσσοντί με τοῦτο θεόδματον χρέος* (=*τὸ χαίταισιν ἐπιζευχθῆναι στεφάνους πράσσει*) Gildersleeve well remarks that 'the familiarity of these constructions in Latin deadens our perception of them in Greek.' Cf. *Isth.* 1. 60 *πάντα δ' ἐξειπεῖν...ἀφαιρεῖται βραχὺ μέτρον ἔχων ὕμνος* ('the circumstance that the hymn has a brief compass' Bury), Hdt. 7. 144 *οὗτος ὁ πόλεμος συστὰς ἔσωσε τότε τὴν Ἑλλάδα* ('the fact that this war arose'). Longinus (2 § 3) can say *τὸ εὖ βουλεύεσθαι, ὅπερ, οἷς ἂν μὴ παρῇ, συναναιρεῖ καὶ θάτερον*. He could have expressed this idiomatically by *τὸ εὖ βουλεύεσθαι μὴ παρὸν* ('the fact of its absence'). So here *τὸ πάντα αὐανθῆναι τὸν πυθμένα* will lend no help to the altars of Zeus (the reference being general). Somewhat similar to the present place are *S. c. T.* 572 *πατρὶς τε γαῖα σῆς ὑπὸ σπουδῆς δορὶ | ἁλοῦσα πῶς σοι σύμμαχος γενήσεται;* ('the fact that it is taken'), *ibid.* 344 *παντοδαπὸς δὲ καρπὸς | χαμάδις πεσὼν ἀλγύνει κυρήσας*. (For Latin cf. Tac. *Ann.* 1. 8 *cum occisus dictator Caesar aliis pessimum aliis pulcherrimum facinus videretur.*)

261 **κόμιζ'**: 'tend it' (the stock); *ἐπιμελείας ἀξίου* Hesych. Cf. Hom. *Il.* 8. 284 *κομίσσατο* (after *ἔτρεφε*), *Od.* 17. 113 *ὥς ἐμὲ κεῖνος | ἐνδυκέως ἐκόμιζε*, 18. 322 *κόμισσε* (with *ἀτίταλλε*).—**ἀπὸ σμικροῦ**: 'from a small thing (or beginning),' the adj. being neuter. So schol. *ἀπὸ σμικρᾶς αἰτίας*. *ἀπό* is frequent of the resources drawn upon, and very seldom =*ἐκ* in such a sense as that of *μέγαν ἐκ σμικροῦ*, although a clear instance occurs in Theoc. 15. 106 *τὸ μὲν ἀθανάταν ἀπὸ θνατᾶς | ...ἐποίησας Βερενίκαν*.—**ἄρειας μέγαν**: to be combined. Cf. *inf.* 787, Eur. *Bacch.* 181 *δεῖ νιν...αὔξεσθαι μέγαν*, *Heraclid.* 322 *...σ'...ὑψηλὸν ἀρῶ*, Ar. *Vesp.* 1023 *ἀρθεὶς μέγας*.

263 sq. **ὦ παῖδες...ὦ τέκνα**. The *δμωαί* are aged (v. 170). There is a subtle difference between *παῖδες*, with its tone of warning to the young and thoughtless, and *τέκνα*, which expresses affection. We might render 'children...dear children!' Cf. 895.—**σωτῆρες**: see v. 235 *σπέρματος σωτηρίου* (n.). They are all that is left to keep it alive.—**ἑστίας**: see 48 (n.).

264 **ὅπως μὴ πεύσεται...ἀπαγγείλῃ**. It is futile to seek an explanation of the difference of tense and mood by distinguishing between the discovery and a (possible) result. It is true that the language differs from *ὅπως μὴ πεύσεται μηδὲ ἀπαγγείλῃ* in making the second clause an annex of the first, but no new regimen is thereby created for the verb. The change was quite natural and without significance. We have to consider (1) that *ὅπως μή* may be used in indistinguishable senses with fut. and subjunct. (Goodwin *M. and T.* § 339) and that we might expect such an occasional vacillation as occurs here and in Plat. *Gorg.* 481 A, (2) that, since it is only by an

canst raise to might a house which seemeth now to be o'erthrown indeed.

CHO. O children, saviours of your father's hearth, hush, lest one overhear and for talking's sake carry the tale of all ye do to our lords and masters. May the day come when I behold them dead and in the spurting pitchy flame!

OR. The mighty oracle of Loxias cannot play false, when it bids me face this peril to the end, and, with urgent voice and loud, utters a freezing tale of woes to make the hot heart

304 Schoemann declares this characteristically Aeschylean speech to be an interpolation; Dind. brackets 274—295; 275 has been frequently rejected. See commentary throughout. **268** M omits the mark of the speaker.—*οὔτι* M, corr. Turnebus.—*μεγασθένης* M, corr. m. **270** *κἀξοθριάζων* M, corr. Turnebus. (In

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extension of the original use (after verbs of taking precaution) that a verb like *σιγᾶτε* can be followed by the fut. with *ὅπως μή*, a second verb (as Sidgwick remarks) was the more likely to fall back into the earlier subjunctive.

265 γλώσσης χάριν: 'for the mere pleasure of talking.' Cf. Hes. *Opp.* 709 *μηδὲ ψεύδεσθαι γλώσσης χάριν*, Eur. *Or.* 1514 *γλώσσῃ χαρίζῃ*, Theoc. 25. 188 *γλώσσης μαψιδίοιο χαριζόμενον.*—**πάντ'... τάδε**: cf. Hom. *Il.* 1. 257 *εἰ σφῶιν τάδε πάντα πυθοίατο μαρναμένοιιν.*—**ἀπαγγείλῃ**. On the baselessness of 'Dawes's canon' see Goodwin *M. and T.* § 364.

266 sq. **οὓς ἴδοιμ' ἐγώ κ.τ.λ.** Wordsworth (*ap.* Coningt.) remarks 'qui malum alicui imprecantur saepe eius *αὐτόπται* esse optant' and quotes Soph. *Ph.* 1115, Ar. *Ach.* 1156, Lucian *Dial. Mer.* 10. 1. Add *P. V.* 1004 and cf. *inf.* 385.—**ἐγώ**: with gusto, as in Eur. *Med.* 163.

267 θανόντας...φλογός: *i.e.* 'dead (and, to make the matter more sure,) burning in a fierce fire,' an expression not unlike our 'dead and buried.' From this may be explained Eur. *Ion* 527 *κτεῖνε καὶ πίμπρη.* Cf. Hom. *Il.* 4. 98 *αἴ κεν ἴδῃ Μενέλαον ἀρήιον Ἀτρέος υἱὸν | σῷ βέλεϊ δμηθέντα πυρῆς ἐπιβάντ' ἀλεγεινῆς.*—**ἐν κηκῖδι πισσήρει φλογός**: lit. 'in pitchy spurts of flame,' *i.e.* in flames well fed with resin. The expression is direct and literal, since flame actually appears to issue in spurts and jets from the resinous pinewood, which was the most effective fuel for the pyre. Cf. Eur. *Hec.* 574 *οἱ δὲ πληροῦσιν πυρὰν | κορμοὺς φέροντες πευκίνους.*

268—304 Orestes justifies the impending vengeance. It is peremptorily commanded under dreadful penalties by the oracle of Apollo (268—297) and it is forced upon him by natural grief (299), his own position (300), and patriotic feeling (301 sqq.). For the problem of justification see Introd. pp. lviii—lxiii.—The part played by the Delphian oracle evidently belonged to the tradition, and may date from a Delphic epic (Introd. pp. xxiii sq.). In Sophocles (*El.* 33) Orestes goes to Delphi expressly to ask *ὅτῳ τρόπῳ πατρὶ | δίκας ἀρούμην τῶν φονευσάντων πάρα*, and the poet takes it for granted that the *lex talionis* is natural. In Euripides, though the oracle must be obeyed, its righteousness is questioned. Cf. *Or.* 28 *Φοίβου δ' ἀδικίαν μὲν τί δεῖ κατηγορεῖν;* | *πείθει δ' Ὀρέστην μητέρ', ἥ σφ' ἐγείνατο,* | *κτεῖναι, πρὸς οὐχ ἅπαντας εὔκλειαν φέρον*, and *ibid.* 161, 415—418, 591 sqq.

268 sq. **προδώσει**: 'fail,' 'play false.' The notion is resumed in *πεποιθέναι* (296). In verbs of this class an obj. is not required. Cf. *Eum.* 64 *οὔτοι προδώσω* (Apoll. loq.), *Suppl.* 525 *ἀλλ' οὔτι δαρὸν χρόνον ἐρημώσει πατήρ*, Eur. *Hel.* 595 *οἱ φίλτατοι λείπουσιν* (where *λείπουσί μ'* should not be read).—**Λοξίου μεγασθενὴς χρησμὸς**: cf. *Eum.* 61 *αὐτῷ μελέσθω Λοξίᾳ μεγασθενεῖ.* The expression recalls *e.g.* *Ἡρακλέους βία* and ='the mighty god of prophecy'; though, from another point of view, the oracle may be regarded as personified. Cf. *Ag.* 1177 *καὶ μὴν ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων | ἔσται δεδορκώς.*—**μεγασθενὴς**. It is too mighty to disobey, and will be mighty in support.—**κελεύων** (not *ὁ κελ.*) is to be taken closely with *προδώσει*: 'in bidding me.'—**πεῖραν**: cf. *periculum.*

270 κἀξοθριάζων. *ἀνατεταμένα βοῶν* schol. Similarly the schol. on Ar. *Ach.*

ἄτας ὑφ' ἧπαρ θερμὸν ἐξανδώμενος,
εἰ μὴ μέτειμι τοῦ πατρὸς τοὺς αἰτίους
τρόπον τὸν αὐτόν, ἀνταποκτεῖναι λέγων
ἀποχρημάτοισι ζημίαις ταυρούμενον.
αὐτὸν δ' ἔφασκε τῇ φίλῃ ψυχῇ τάδε
τείσειν μ' ἔχοντα πολλὰ δυστερπῆ κακά.
τὰ μὲν γὰρ ἐκ γῆς δυσφρόνων μειλίγματα

Ag. 29 M has ἐπορθριάζειν for ἐπορθιάζειν of f, g, h.) **272** sq. I punctuate with Weil at αὐτόν, but remove the comma at λέγων.—τοῦ φόνου τοὺς αἰτίους Heimsoeth, τοὺς ἀντίους H. L. Ahrens. **274** ἀποχρηματοῖσι M (ἀπὸ χρ. m), corr. Schütz.

1042 ὀρθιασμάτων· ἀνατάσεως ῥημάτων. The word denotes that the deliverance was urgent and unequivocal. Cf. 747 ὀρθίων κελευμάτων, Soph. *El.* 683 ὀρθίων κηρυγμάτων. For the loud cry from the adytum cf. 33 ἀμβόαμα...ἔλακε, *inf.* 953. —**πολλά.** The explanation of this word (introduced by **καὶ**) extends to v. 295. Apollo delivered himself with unwonted fulness and insistence. There is no suggestion that the oracle was delivered more than once (*i.e.* πολλάκις).

δυσχειμέρους...ἐξανδώμενος. The construction is clear, but the expression very condensed. Lit. 'uttering chilling plagues into my warm heart,' *i.e.* foretelling miseries, the mention of which sent a chill to freeze my heart. The idea of motion implied in **ὑφ' ἧπαρ** connects itself both with ἐξανδώμενος (='sending into my heart by his words') and δυσχειμέρους ('sending a chill'), but as a matter of strict grammar the words go with the participle. Very similar is *Eum.* 469 ἄλγη προφωνῶν ἀντίκεντρα καρδίᾳ, | εἰ μή τι τῶνδ' ἔρξαιμι τοὺς ἐπαιτίους: cf. *ibid.* 155—161 ὄνειδος...ἔτυψεν...ὑπὸ φρένας, ὑπὸ λοβόν· | πάρεστι...βαρὺ...κρύος ἔχειν. —**δυσχειμέρους:** cf. 82 παχνουμένα (n.), *P. V.* 718 δύσοιστα πήματα, λύματα, δείματ' ἀμφάκει | κέντρῳ ψύχειν ψυχὰν ἐμάν, and 'cold news' (Shaksp.).—**ὑφ' ἧπαρ.** The sense of ὑπό, as in Soph. *Trach.* 930, *Ant.* 1315 (παίσας' ὑφ' ἧπαρ), is that of '*burying* in.' The prep. carries a suggestion appreciably different from those in *Ag.* 440 θιγγάνει πρὸς ἧπαρ, 783 ἐφ' ἧπαρ προσικνεῖται.—**θερμόν,** in antithesis to δυσχειμέρους, perhaps only intensifies the notion of the shock: 'making the *warm* heart shudder (with cold).' It is, however, possible that we should render by 'hot,' *i.e.* fevered with excitement. Cf. Soph. *Ant.* 88 θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις. For such metaphorical uses of 'heat' and 'fire' see 605 (n.), 627 (n.), and cf. (though the excitement is different) Shakspere's 'liver burning hot' (*Merry W. of W.* 2. 1. 130). Here it is of the sense of guilt. Cf. *inf.* 1002, *S. c. T.* 590.

272 sq. **εἰ μὴ μέτειμι:** indirect of εἰ μὴ μέτει.—**τοῦ πατρὸς.** Commentators have felt that this cannot depend on τοὺς αἰτίους, nor (since, apart from other reasons, εἰ μὴ μέτειμι can hardly be marked off separately) on **ἀνταποκτεῖναι.** Nevertheless the text is sound, the gen. being of equivalence (approaching the causal): 'in return for my father.' Exactly similar is Xen. *Cyr.* 4. 6. 8 τιμωρήσειν σοι τοῦ παιδὸς σὺν θεοῖς ὑπισχνοῦμαι. See note on 145 τῆς κακῆς ἀρᾶς.—**τρόπον τὸν αὐτόν** is defined by the following words: 'in the same way, (that is) bidding me slay for slaying.' Others punctuate at αἰτίους and take these words with ἀνταποκτεῖναι in the sense 'with the same guile.' Guile is, indeed, implied in the situation (554 sq.), but is scarcely to the point here. Orestes is dwelling upon the uncompromising nature, and also the justice, of the divine command. The punishment is to be no less than death, and it is 'like for like.'

274 ἀποχρημάτοισι ζημίαις. The chief difficulty with the passage has been caused by the misinterpretation of these words as 'through the loss of my substance.' Though (as has been pointed out at v. 135) a keen sense of that deprivation was unaffectedly acknowledged, it would surely be out of place to mention it now. The oracle (from which other influences are explicitly distinguished in 299 sqq.) is concerned simply with vengeance for Agam., and it would lower the key intolerably for the personal and

shudder, if I avenge not my father on the guilty, like for like. 'Slay the slayer,' saith he, 'in that fierce mood which taketh no mulct of money.'

Yea, he declared that with my very being I should pay the debt myself, in sufferings deep and dire.

Revealing to mankind how to appease anger from under

ἀχρημάτοισι Sophianus. ♀.—γαυρούμενον Paley.—Klausen would put the verse after 284. ♀. **276** τίσειν M. **277** sq. See Wecklein's Appendix for readings and suggestions. The only error in the MS lies in v. 278 τὰς δὲ νωνόσσους (corr. to νῶν, νόσους). This sprang from ΤΑϹΓΕΝΩΙΝΟϹΟΥϹ, the change to δὲ being either

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material motive to be introduced thus emphatically as a justification for matricide. Nor do the words naturally suggest deprivation, but rather penalty.

No rendering could better meet the case than 'fiercely stern with penalties that money cannot pay' (the dat. being modal).—**ἀποχρημάτοισι** = 'which have nothing to do with money.' Cf. ἄφιππος, ἀπόμαχος, ἀπόμουσος, ἀπόμισθος. Such compounds often, of course, become practically synonymous with privatives with ἀ- (cf. Hesych. ἀπόθεα· ἄθεα, ἐκτὸς θεῶν), but we should not lose sight of the fact that in origin they represent the use of ἀπό = 'away from,' found in *e.g.* Xen. *Mem.* 1. 2. 25 πολὺν χρόνον ἀπὸ τοῦ Σωκράτους γεγονότε, Soph. *O. C.* 900 ἀπὸ ῥυτῆρος and phrases like ἀπ' ἐλπίδων. In law, whereas some cases could be settled by fines or indemnities, in others the penalty must be inflicted on the person. Hence the phrase παθεῖν ἢ ἀποτεῖσαι. The case before us is ἀποχρήματος. The penalty is death. Cf. *Suppl.* 945 οὗτοι δικάζει ταῦτα μαρτύρων ὕπο | Ἄρης· τὸ νεῖκος δ' οὐκ ἐν ἀργύρου λαβῇ (βλάβῃ) | ἔλυσεν, ἀλλὰ πολλὰ γίγνεται πάρος | πεσήματ' ἀνδρῶν κἀπολακτισμοὶ βίου, *S. c. T.* 924—927. Demosth. (*in Theocr.* 1330 *fin.*) remarks as disgraceful conduct τελευτήσαντος αὐτῷ τοῦ ἀδελφοῦ βιαίῳ θανάτῳ, τοιοῦτος ἐγένετο περὶ αὑτὸν οὗτος, ὥστε ζητῆσαι τοὺς δράσαντας καὶ...ἀργύριον λαβὼν ἀπηλλάγη.—**ταυρούμενον**. From Eur. *Med.* 188 τοκάδος δέργμα λεαίνης | ἀποταυροῦται δμωσίν, *ibid.* 92 ἤδη γὰρ εἶδον ὄμμα νιν ταυρουμένην, *fr.* 689 ὄμμα γὰρ πυρὸς γέμεις, | ταῦρος λέοντος ὡς βλέπων πρὸς ἐμβολήν, and the phrase ταυρηδὸν βλέπειν, we may understand the word as current for a stern and fierce expression, such as Orestes, implacable judge and executioner, must maintain. Cf. 829 and context.—(Verrall's 'scowling upon compensations which would beggar them,' *i.e.* 'refusing the payment of all their wealth,' is in partial agreement with the above interpretation.)

275 sq. **αὐτὸν δ' κ.τ.λ.—δ'** (ἀντὶ τοῦ γάρ) is resumptive of the thought ἅτας ἐξαυδώμενος, εἰ μὴ μέτειμι: 'yes, he said that I myself (if I did not slay *them*)....'—**τῇ φίλῃ ψυχῇ**: 'with my very life.' Both art. and adj. express the vital homecoming of the punishment. Cf. φίλον ἦτορ, 'shed my dear blood' (Shak. 1 *Henry IV.* 1. 3).—**τάδε τείσειν**: 'pay for this (neglect).' Cf. Hom. *Od.* 22. 218 σῷ δ' αὐτοῦ κράατι τείσεις. (Not 'pay these penalties.')

277 sq. **τὰ μὲν γὰρ κ.τ.λ.** For other readings and views of this much discussed passage see crit. n. and Appendix. The error in the text of M appears to have arisen partly from the use of **τὰς** as relative and partly from the less common form of the opt. **γεννῷ**. As emended the words mean literally 'for, declaring to men the ways to appease malign influences from underground, he told what maladies they (those influences) begot,' *i.e.* the oracle told how, where there were δύσφρονα ἐκ γῆς, men must appease them, and he gave warning of the plagues which they produced (τὰς γεννῷ) and which must be looked for till the anger was removed. Though the command of Apollo has been addressed specifically to Orestes, all the passage 277—295 is of general reference, as is shewn by βροτοῖς (277), τοῖς τοιούτοις (290), and the presents ἐπαντέλλειν (281), διώκεσθαι (288), θνήσκειν (294). Apollo has warned Orestes that he will suffer πολλὰ δυσερπῆ κακά. What these were he sets forth in a description of what befalls mankind in such cases.

τὰ μὲν is followed irregularly by **ἄλλας**

βροτοῖς πιφαύσκων εἶπε τὰς γεννῷ νόσους,
σαρκῶν ἐπαμβατῆρας ἀγρίαις γνάθοις
λειχῆνας ἐξέσθοντας ἀρχαίαν φύσιν·
λευκὰς δὲ κόρσας τῇδ' ἐπαντέλλειν νόσῳ·
ἄλλας τε φωνεῖ προσβολὰς Ἐρινύων
ἐκ τῶν πατρῴων αἱμάτων τελουμένας
ὁρῶντα λαμπρὸν ἐν σκότῳ νωμῶντ' ὀφρύν—

due to a misreading as τάσδε or suggested by μὲν. ψ. **279** ἐπεμβατῆρας Auratus. **280** λιχῆνας M, corr. Blomfield. **281** ἐπαντέλλει M. The -ν (lost for obvious reasons) is given in the quot. *Et. Mag.* p. 530, 51. **282** ἄλλας δ' Schütz.—

τε (282). The general case of malign influence from the nether powers is followed by the special case in which a murdered father is left unavenged, but the proposed antithetical form of expression is not maintained. We should not say in such circumstances that τε actually serves for δέ (see Bury, *Isthmian Odes of Pindar*, App. A).—**ἐκ γῆς δυσφρόνων** (neut.) must be joined. Cf. Thuc. 6. 90 ἐκ γῆς ἑφορμαῖς, Xen. *Hell.* 6. 1. 6 περὶ ταφὰς κόσμῳ.—**πιφαύσκων**: of oracular utterances. Cf. (Hom.) *Hymn. Merc.* 539 μή με κέλευε | θέσφατα πιφαύσκειν, ὅσα μήδεται εὐρύοπα Ζεύς, where Apollo speaks, as in *Eum.* 623 βουλῇ πιφαύσκω δ' ὅμμ' ἐπισπέσθαι πατρός.—**τὰς**. The art. as rel. occurs elsewhere twelve times in Aesch. (Dind. Lex.).—***γεννῷ**: sc. τὰ δύσφρονα. The mood is the past indirect of γεννᾷ. For the sense cf. Eur. *fr.* 79 βροτοῖς τὰ μείζω τῶν μέσων τίκτει νόσους, and, for the form, τρυπῷ (Hom. *Od.* 9. 384), ἑῷ (*ib.* 20. 12), νικῷ (frag. Cratin. and Xenophan. *el.* 2. 19), τελευτῷ (Plat. *Tim.* 72 E), σιγῷμ' ἄν (Eur. *Hipp.* 336) and Theogn. 107 οὔτε γὰρ ἂν πόντον σπείρων βαθὺ λήιον ἀμῷς. See Kühner-Blass *Gr. Gr.*[3] II. p. 587, Rutherford *New Phryn.* pp. 445 sq.

279 sq. **σαρκῶν ἐπαμβατῆρας κ.τ.λ.** The punctuation is open to doubt. If, however, we place a comma at ἐπαμβατῆρας (which may very well be appositional or even epithet to the fem. noun: cf. *Eum.* 186 καρανιστῆρες...δίκαι) the position of ἀγρίαις γνάθοις is less natural, and φύσιν is put a step more remote from σαρκῶν, to which it belongs ἀπὸ κοινοῦ.—**ἐπαμβατῆρας** expresses the climbing of the lichen-like disease (the leprosy known as λεύκη) little by little along the body. Cf. ἀνέρπειν, ἀναβαίνειν, of plants.—**ἀγρίαις γνάθοις**: modal with the preceding word (cf. 302), although felt also with ἐξέσθοντας. For the metaphor cf. *P. V.* 384 ποταμοὶ πυρὸς ἁπτόντες ἀγρίαις γνάθοις | ...γύας, *fr.* 253 φαγέδαινα...ἥ μου σάρκας ἐσθίει ποδός, Eur. *Med.* 1200 σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ | γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον. In ἀγρίαις Blomfield supposes a reference to ἀγριολειχήν, ἀγριοψωρία (Hesych.).—**λειχῆνας**: a medical term (Hipp. *Prorrh.* 114 λειχῆνες καὶ λέπραι καὶ λεῦκαι) originally suggested by tree-moss and liver-wort (cf. *Eum.* 788 λειχὴν ἄφυλλος).—**ἀρχαίαν φύσιν** (τὴν ὑγιᾶ καὶ ἐξ ἀρχῆς οὖσαν schol.), a phrase of Hippocrates = τὴν πρὸ τοῦ νοσεῖν κατάστασιν (Hesych.). Plat. *Gorg.* 518 D προσαπολοῦσιν (sc. the quacks) καὶ τὰς ἀρχαίας σάρκας.

281 **λευκὰς δὲ κόρσας κ.τ.λ.**: lit. 'and (he said) that white down grows upon this plague.' The exact meaning seems to have been missed, although it is indicated in the passages quoted by commentators, *e.g.* Cels. 5. 28 *eius* (*sc. vitiliginis*) *tres species sunt.* Ἄλφος... μέλας...λεύκη *habet quiddam simile alpho, sed magis albida est et altius descendit*: in eaque albi pili sunt et lanugini similes. *Omnia haec serpunt...Leuce quem occupavit haud facile dimittit*; *Levit.* 13. 3 'and when the hair *in* the plague is turned white.' The κόρσαι are not the downy temples of the head, but the down upon the sore, wherever situated. The schol. explains κόρσας by τρίχας, as do Poll. (2. 32) and *Et. M.* The progression (1) 'temples,' (2) 'side-hair,' (3) 'downy hair' was an easy one. [Another schol. offers the two explanations which have been in vogue, (1) 'the disease continues till the age of white temples,' *i.e.* μέχρι γήρως, (2) the sufferer's hair turns white through premature age.

earth, he told the plagues that it begat—tetters that climb with cruel jaws along the flesh, eating away its olden nature—and how upon this plague a white down grows and grows.

'And when,' saith he, 'yet other visitations from the avenging spirits, growing to fulness from a father's blood, are clear to the man's gaze, as he moves his brow amid the dark—for, through

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τ' ἐφώνει Auratus. ∮. The schol. has *ἔλεγεν*, which may merely represent the sense. *τε φωνεῖν* Conington (with *ὁρῶντα* as subject, *i.e.* 'that Agamemnon summons'). **283** *ἐκ προστροπαίων αἱμάτων* Keck, who rejects v. 286. ∮. **284** *ὁρῶν τε... νωμῶν τ'* Pauw. *ὁρῶντα λαμπρόν μ'* Blomfield; but the reference is general. Weil

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But neither of these renderings suits *ἐπαντέλλειν* and both do away with the allusion to *λεύκη* and also with the realistic touch by which the poet brings home the horror of the disease *πρὸ ὀμμάτων τιθέμενος.*]—**τῇδ'**: *i.e.* this (particular) disease. In the white down we have one of the signs by which the special punishment might be distinguished. —**ἐπαντέλλειν**: cf. *S. c. T.* 522 *ταρφὺς ἀντέλλουσα θρίξ*, Hom. *Il.* 2. 219 *ψεδνὴ δ' ἐπενήνοθε λάχνη.*

282—289 Such are the plagues born of malign influences from the underworld, but, when the offence consists in neglect of vengeance for a father's murder, there are other and special visitations of the Erinyes. The outline of the construction is **φωνεῖ τε** (*τινα*, viz. the guilty person) **ὁρῶντα ἄλλας προσβολὰς Ἐρινύων καὶ διώκεσθαι πόλεως**: 'he saith that (the man), beholding other visitations of the Erinyes, is e'en driven from his country.' The object *ἄλλας κ.τ.λ.* is put first for prominence. The participle *ὁρῶντα* is qualified by a participial clause (**νωμῶντ' κ.τ.λ.**) and the parenthetic explanation of the 'second sight' of the criminal delays the main verb.

282 ἄλλας τε κ.τ.λ. For the anacoluthon of **τε** after *μέν* see 277 (n.). Here the interval is considerable.—Though **ἄλλας** might mean 'also' or 'besides (these plagues),' the literal rendering is sufficiently exact, since the *λειχῆνες* are themselves *Ἐρινύων προσβολαί.* Cf. *Eum.* 788 sqq.—**φωνεῖ.** The pres. (which is not simply historic) is preferable to the imperf. (*τ' ἐφώνει*). The voice of the oracle still sounds in Orestes' ears.—**προσβολὰς**: cf. Eur. *El.* 829, where the signs in the liver *κακὰς ἔφαινον τῷ σκοποῦντι προσβολάς* ('boded evil visitations'), Antipho *Tetr.* 2. 3 § 123 *εἰ δὲ θεία κηλὶς τῷ δράσαντι προσπίπτει ἀσεβοῦντι, οὐ δίκαιον τὰς θείας προσβολὰς διακωλύειν γενέσθαι*, Ar. *Pac.* 39 (with double meaning) *χὥτου ποτ' ἐστὶ δαιμόνων ἡ προσβολὴ | οὐκ οἶδ'* (= *ἡ ζημία* or *ὀργή* schol.).

283 τῶν πατρῴων. The art. is generic, with some stress upon both *πατρῴων* and *αἱμάτων*: 'in cases of the *murder* of a *father*.'—**τελουμένας**: 'maturing,' *i.e.* coming to fulfilment (or birth) in due time. Cf. Eur. *Bacch.* 99 *ἔτεκεν δ', ἀνίκα Μοῖραι τέλεσαν*, Pind. *P.* 3. 9 *πρὶν τελέσσαι ματροπόλῳ σὺν* Ἐλειθυίᾳ ('before her time to bear him'). The father's blood is regarded as itself breeding the visitations, and the tense implies that the breeding keeps on.

284 ὁρῶντα κ.τ.λ. So Orestes sees the Erinyes when others cannot (*inf.* 1046 sqq., Eur. *I. T.* 285 sqq.), just as Hamlet sees the ghost invisible to the queen (*Haml.* 3. 4. 134). Here, however, there is special reference to such visitations as occurring in the night. The thought is similar to, though not identical with, that of *Eum.* 104 *εὕδουσα γὰρ φρὴν ὄμμασιν λαμπρύνεται.* The seeing in the dark is either in dreams or awake.—**ὁρῶντα...νωμῶντ'**: 'who sees, though he moves....' Cf. 71 *φοιβαίνοντες ...καταρρέοντες* (n.).—**λαμπρὸν**: adv.; cf. *Suppl.* 921 *ἐπεὶ οὐκ ἀκούετ' ὀξὺ τῶν ἐμῶν λόγων.*—**νωμῶντ' ὀφρύν.** Cf. Soph. *O. T.* 468 *φυγᾷ πόδα νωμᾶν*, Hom. *Il.* 10. 358 *γούνατα νωμᾶν.* 'Plying the brows' can hardly be a mere equivalent for using the eyes. Many expressions (*ὀφρῦς ἀναίρειν, συσπᾶν, λύειν* &c.) testify to great and habitual play of the eyebrows among the Greeks. The haunted man startled with visions, or peering nervously in the dark, could well be said *νωμᾶν ὀφρῦς.* Somewhat similar is Bacchyl. 17. 17 *μέλαν δ' ὑπ' ὀφρύων δίνασεν ὄμμα.*

τὸ γὰρ σκοτεινὸν τῶν ἐνερτέρων βέλος
ἐκ προστροπαίων ἐν γένει πεπτωκότων
καὶ λύσσα καὶ μάταιος ἐκ νυκτῶν φόβος
κινεῖ, ταράσσει—καὶ διώκεσθαι πόλεως
χαλκηλάτῳ πλάστιγγι, λυμανθὲν δέμας.
καὶ τοῖς τοιούτοις οὔτε κρατῆρος μέρος
εἶναι μετασχεῖν, οὐ φιλοσπόνδου λιβός,

(after Dobree) marks a lacuna before the line. ϟ—*ὀφρῦν* M. **288** *διώκεται* Robortello, *διωκάθει* Porson. ϟ. **289** *μάστιγι* Wecklein, despite the quot. in

285—288 τὸ γὰρ σκοτεινὸν...ταράσσει: the reason for the clear vision, which Or. gives in orat. rect. as a comment of his own, although, of course, his authority is the God.

285 σκοτεινὸν: cf. *τυφλόν*, *caecum* and *inf.* 292 *οὐχ ὁρωμένην*. The shaft comes, like the pestilence that 'walketh in darkness,' so that the sufferer cannot tell when or whence.—**βέλος** is explained by v. 287.

286 ἐκ προστροπαίων κ.τ.λ. These words admit of two renderings, of which one has been overlooked: (1) 'proceeding from slain kinsmen who call for vengeance.' We cannot pretend to say positively what special usages may have been developed from the original sense of *προστρόπαιος* 'associated with *προστροπή*.' Currently, however (except in *Ag.* 1587 where Thyestes, *προστρόπαιος ἑστίας*, is an ordinary *ἱκέτης*), by a special application *ὁ προστρόπαιος* (cf. *παλαμναῖος*) = (*a*) the suppliant for purification, (*b*) the bloodguilty man unpurified, (*c*) the divinity avenging bloodguiltiness. All these meanings are here debarred by the accompanying words. Whether the murdered man himself can in turn be called *προστρόπαιος* does not appear, but the assumption is not improbable. With this view *ἐν γένει*, although its grammar is strictly with *πεπτωκότων*, practically = *ἐγγενῶν*. Cf. *ἐν αἵματί τινος εἶναι* (*Eum.* 609), *ἐν γένει εἶναί τινι* (Soph. *O. T.* 1016, Eur. *Alc.* 904), *τοῖς ἐν γένει* (*O. T.* 1430): (2) = *ἐκ προστροπαίων* (neut.) *ἐμπεπτωκότων γένει* 'proceeding from bloodguiltiness which has been cast upon a family.' Cf. Antiph. *Tetr.* 2. 4 § 125 *ὁ μὲν γὰρ αὐτὸς τὰς αὐτοῦ ἁμαρτίας φέρων οὐδενὶ οὐδὲν προστρόπαιον καταλείψει*. This rendering appears to be open to no objection. In the passage which Kl. compares, Plat. *Legg.* 866 B *ἐὰν δ' ὁ προσήκων ἐγγύτατα μὴ ἐπεξίῃ τῷ παθήματι, τὸ μίασμα ὡς εἰς αὐτὸν περιελυθός, τοῦ παθόντος προστρεπομένου τὴν πάθην, ὁ βουλόμενος...πέντε ἔτη ἀποσχέσθαι τῆς αὐτοῦ πατρίδος ἀναγκαζέτω*, the meaning of the participle is doubtful and evidently technical, but it at least approximates to *προστρόπαιον* (neut.) *ποιουμένου*, 'turning it into bloodguiltiness.'

287 καὶ λύσσα κ.τ.λ. The first **καὶ** is exegetic of *βέλος* (285): the second gives an illustration of the *λύσσα* (hence the sing. verb. following).—**μάταιος**: of hallucination or frenzy. Cf. Gorg. *Encom. Hel.* 100 *πολλοὶ ματαίαις νόσοις καὶ δυσιάτοις μανίαις περιέπεσον*, Ar. *Pac.* 95 *τί πέτῃ; τί μάτην οὐχ ὑγιαίνεις; Ag.* 1148 *ἐπισύτους θεοφόρους ἔχεις | ματαίους δύας* (of Cassandra), Soph. *Aj.* 635 *ὁ νοσῶν μάταν*.

288 κινεῖ, ταράσσει: an effective asyndeton. Cf. *S. c. T.* 185 *αὔειν, λακάζειν*, *Pers.* 429 *ἔπαιον ἐρράχιζον*, Eur. *fr.* 449 *χαίροντας εὐφημοῦντας*.—We may guess that *ταράσσειν* was a *vox propria* in such connections. Cf. Plat. *Legg.* 865 D—E (quoted by Kl.), where the murdered man, seeing the murderer in his own haunts, *δειμαίνει καὶ ταραττόμενος αὐτὸς ταράττει κατὰ δύναμιν πᾶσαν*, and *inf.* 330.—**καὶ διώκεσθαι**. Either (1) *καὶ* = *etiam*, 'even' or 'in fine,' or (2) an anacoluthon (not unnatural after a considerable parenthesis) in the shape of *ὁρῶντα...καὶ διώκεσθαι* takes the place of either *ὁρῶντα...διώκεσθαι* or *ὁρᾶν καὶ δ.*—**πόλεως**. For the gen. cf. Hom. *Od.* 18. 8 *Ὀδυσῆα διώκετο οἷο δόμοιο*, Soph. *O. C.* 1024 *χώρας φυγόντες τῆσδε*, Eur. *Suppl.* 148 *φεύγων χθονός*, *Med.* 76 *γῆς ἐλᾶν Κορινθίας*, and *sup.* 253.

(It is possible, with Sidgwick, to take the view that the parenthesis has totally diverted the construction proposed in 282—284, and that *καὶ διώκεσθαι* follows

blood-pollutions lying on the race, the unseen shaft of the nether powers, frenzy and vain terrors of the night, harass and give no rest.....Aye,' said he, 'he is driven at last forth from his country with the brazen rod, a carcase all debased.

If one so sin, the wine-bowl and the genial libation are not

Et. Mag. p. 674, 20. ϕ.—λυμανθεὶς Hartung (and διώκεται). ϕ. **290** κρατερὸς M, corr. Robortello. **291** λίβος M, corr. Turnebus.

ταράσσει (*i.e.* ὥστε καὶ δ.). Cf. *Ag.* 317 sqq. πέμπουσι...φλογὸς μέγαν πώγωνα καὶ Σαρωνικοῦ | πορθμοῦ κάτοπτον πρῶν' ὑπερβάλλειν. διώκεσθαι may then be either passive or middle-causative, as Verrall would have it in any case.)

289 χαλκηλάτῳ πλάστιγγι. An obscure expression. *Et. Mag.* (p. 674, 20) has πλάστιγξ ἡ μάστιξ ἀπὸ τοῦ πλήσσειν παρ' Αἰσχύλῳ, and so Hesychius. Though Wecklein, with some reason, believes this to be a guess, and though the derivation is incorrect (since the root of πλήσσω is πλᾶκ- or πλᾶγ-), the interpretation is not necessarily wrong. It is at least possible that πλάστιγξ was the recognised name for a particular form of μάστιξ employed in driving out an ἄγος (cf. Lycoph. 436 ἀγηλάτῳ μάστιγι). One form of scourge (see Rich *Dict. Ant.* art. *flagrum*), especially if it had only a pair of metal chains and bell-like knobs attached, might very conceivably be so called. The old metal, bronze, would be employed according to conservative ritual. In Soph. *O. T.* 417 καί σ' ἀμφιπλὴξ μητρός τε καὶ τοῦ σοῦ πατρὸς | ἐλᾷ ποτ' ἐκ γῆς τῆσδε δεινόπους ἀρά there is plainly a reference to the same διπλῆ μάστιξ.—**λυμανθὲν δέμας**: in apposition to the subj. of διώκεσθαι: 'driven forth, a marred body'; instead of λυμανθέντα δέμας, but 'stronger and more contemptuous' (Verrall). Cf. *P. V.* 379 (of Typhon) καὶ νῦν ἀχρεῖον καὶ παράορον δέμας | κεῖται. It is not clear from the grammar whether the body is marred by indignities from the scourge (πλάστιγγι being joined to λυμανθὲν) or by the ravages of the leprosy, but the latter is supported by v. 295 (cf. Hippoc. 307. 38 νόσος λυμαίνεται τὸ σῶμα) and is distinctly preferable, both because it gives a visible proof of μίασμα and therefore a reason for the expulsion, and also because λυμανθὲν is scarcely the word to use of a justifiable scourging. Moreover the use of the whip was probably largely symbolical.

290 sqq. **τοῖς τοιούτοις**, vizt those under a μίασμα, made προστρόπαιοι by neglecting to avenge the parent. Their exclusion from human fellowship was the same as that of an actual parricide. Cf. Dem. *Lept.* 158 χέρνιβος εἴργεσθαι τὸν ἀνδροφόνον, σπονδῶν, κρατήρων, ἱερῶν, ἀγορᾶς (from a law of Draco, which Aesch. evidently has in mind). Soph. *O. T.* 238 (of the slayer of Laius) ἀπαυδῶ ...μήτ' εἰσδέχεσθαι μήτε προσφωνεῖν τινα, | μήτ' ἐν θεῶν εὐχαῖσι μήτε θύμασιν | κοινὸν ποεῖσθαι, μήτε χέρνιβας νέμειν, | ὠθεῖν δ' ἀπ' οἴκων πάντας, *Eum.* 658 ποίοισι βωμοῖς χρώμενος τοῖς δημίοις; | ποία δὲ χέρνιψ φρατέρων προσδέξεται; Eur. *I. T.* 947 sqq., *Or.* 46 sqq., Lucian *Alex.* 46 τὸν τοιοῦτον οὔτε στέγη τις ἐδέχετο οὔτε πυρὸς ἢ ὕδατος ἐκοινώνει κ.τ.λ.—**οὔτε...οὐ...βωμῶν τ'**. The exclusion is two-fold, social and religious. **οὔτε** does not answer to **οὐ** (though it may do so elsewhere, *e.g. P. V.* 466, Soph. *O. C.* 972, Eur. *Or.* 41), but to **τ'**, the clause with **οὐ** carrying on the notion of social deprivation.—**κρατῆρος**: at the banquet.—**μέρος...μετασχεῖν** is something more than μετασχεῖν alone: 'find their (due) portion in (due) turn.' Cf. *Ag.* 512 μεθέξειν φιλτάτου τάφου μέρος.

291 φιλοσπόνδου λιβός: the libation after the banquet. Cf. *fr.* 55 (where the three σπονδαί are specified) τρίτον Διὸς σωτῆρος εὐκταίαν λίβα, *Ag.* 255 κατ' ἀνδρῶνας εὐτραπέζους | ...τριτόσπονδον | παιῶνα φίλως ἑτίμα, Soph. *El.* 269 παρεστίους σπένδοντα λοιβάς. For the epithet cf. *S. c. T.* 163 φιλοθύτων ὀργίων, Eur. *Phoen.* 174 γῆς φιλαίματοι ροαί, *Anth. P.* 7. 22 φιλορρώξ ἄμπελος. The notion in φιλο- is that of willingness: 'where the σπονδαί are poured without stint.' λιβός requires definition, and the older Greek has no simple adj. formed from σπονδή. Even εὔσπονδος does not occur. (Renderings 'poured among friends' and 'the wonted libation' cannot be elicited from the Greek.)

βωμῶν τ' ἀπείργειν οὐχ ὁρωμένην πατρὸς
μῆνιν, δέχεσθαι <δ'> οὔτε συλλύειν τινά·
πάντων δ' ἄτιμον κἄφιλον θνήσκειν χρόνῳ
κακῶς ταριχευθέντα παμφθάρτῳ μύρῳ.
τοιοῖσδε χρησμοῖς ἆρα χρὴ πεποιθέναι;
κεἰ μὴ πέποιθα, τοὔργον ἔστ' ἐργαστέον.
πολλοὶ γὰρ εἰς ἓν συμπίτνουσιν ἴμεροι,
θεοῦ τ' ἐφετμαὶ καὶ πατρὸς πένθος μέγα,
καὶ πρὸς πιέζει χρημάτων ἀχνηία,
τό μοι πολίτας <τ'> εὐκλεεστάτους βροτῶν,
Τροίας ἀναστατῆρας εὐδόξῳ φρενί,
δυοῖν γυναικοῖν ὧδ' ὑπηκόους πέλειν·
θήλεια γὰρ φρήν· εἰ δὲ μή, τάχ' εἴσεται.

293 δ' was added by Hermann. M shews an erasure.—*οὐδὲ* conj. Wecklein. ⏑ ⏑ ⏑

for him to share; from altars too the father's wrath, albeit he see it not, keeps him aloof; none takes him in or lodges with him; and in the end he dies, denied all dues, without a friend, embalmed in cruel sort by an all-wasting death.'

Shall I, or not, have trust in oracles like these? Even if I have not trust, the deed must still be done. For many promptings gather into one; besides the god's behests, great sorrow for my father, and therewithal my pauper state pinches me sore—and that my countrymen, most glorious of mankind, who o'erthrew Troy with gallant spirit, should thus be at two women's beck—for his heart is but a woman's, else shall he soon learn!

[ORESTES *and* ELECTRA *take their stand on either side of the tomb.*]

298 *συμπίπτουσιν* m. **300** *προσπιέζει* M, corr. Abresch. ϕ. **301** *τὸ μὴ πολίτας* M. Pauw added *τ'*. I have written *μοι* ϕ. It is even possible to dispense with *τ'* and understand the infin. as exclamatory of indignation. **304** *εἴσομαι*

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299 θεοῦ τ' ἐφετμαί. The oracle is thus after all included among the *ἵμεροι*, 'motives that draw me on,' whereas in English we should say 'for, besides the God's behests, there are....'

300 καὶ πρὸς πιέζει is much more probable than **καὶ προσπιέζει.** In *προσδεῖ, προσδέομαι, προσδιανέμειν* and the like there is such an obvious sense-link between prep. and verb that the force of *προσ-* is unmistakable. Cf. *addo, admisceo* &c. But in *προσπιέζειν* (as in *adurgere*) the natural suggestion is quite different, 'to squeeze up to.'—**πρὸς**: frequent as an adverb. Cf. *P. V.* 73 *κἀπιθωύξω γε πρός, ib.* 961 *πρὸς δ' ἃ βούλομαι λέγω*, Hdt. 7. 154 *πολιορκέοντος ...Καλλιπολίτας τε καὶ Ναξίους...καὶ πρὸς Συρηκοσίους.*

301 sqq. **τό *μοι πολίτας <τ'> κ.τ.λ.** M has **τὸ μὴ πολίτας**, which (=*ὥστε μὴ*) makes the clause express a purpose, or at least a result, of the *ἵμεροι* enumerated. But the 'combination of many motives' should manifestly include this, not result in it. It would be both untrue and out of keeping with all his speech for Orestes to pretend that the liberation of the country was his grand purpose, while, regarded as a mere consequence, the conclusion is extremely flat. The incentives are to the deed of blood, which the whole *ῥῆσις* has been meant to justify, and this is one of them. Pauw therefore added **τ'**. The verb (inevitably, after the new beginning with *καὶ* v. 300) is then *πιέζει*. But *πιέζει* means the 'pinch' of distress and cannot =*ἐπείγει* of a motive. Since, therefore, *μοι* and *μὴ* became identical in pronunciation, we may read the former, and render 'poverty and the thought that my gallant citizens are thralls.'—**μοι**: ethic, with affection; *i.e.*, as the schol. on 976 remarks, *ἡ μοι ἀντωνυμία τὴν οἰκειότητα δηλοῖ.*—**εὐκλεεστάτους** is explained by the next words.

302 Τροίας: in antithesis (through all that it implies) to *δυοῖν γυναικοῖν.* Cf. *Ag.* 897 *μὴ χαμαὶ τιθεὶς | τὸν σὸν πόδ', ὦναξ, Ἰλίου πορθήτορα.*—**εὐδόξῳ φρενί**: modal with the verbal notion in *ἀναστατῆρας.* Cf. 279.

303 δυοῖν γυναικοῖν. So *Ag.* 1625 *γύναι* (addressed to Aeg.), Soph. *El.* 301 *ὁ πάντ' ἀναλκὶς κ.τ.λ.*

304 θήλεια γὰρ φρήν: sc. *ἐστιν αὐτῷ*, the context leaving no need to specify.—**φρήν**: with some stress)(*σῶμα.* —**τάχ' εἴσεται**: 'he shall soon see' (viz. how things are), not 'he shall find out whether it is not so.' The idiom is common in threats. Cf. Hom. *Il.* 8. 18 *εἰ δ' ἄγε πειρήσασθε, θεοί, ἵνα εἴδετε πάντες, Ag.* 1649 *γνώσῃ τάχα.* Paley illustrates fully with *e.g.* Eur. *I. A.* 970, *Heraclid.* 65, *Suppl.* 580. A similar absolute use of *γνούς, διδαχθείς* 'having learned (better)' occurs in *e.g.* Thuc. 8. 70. 2, 75. 1 &c.

*ΧΟ. Ἀλλ' ὦ μεγάλαι Μοῖραι, Διόθεν τῇδε τελευτᾶν,
ᾗ τὸ δίκαιον μεταβαίνει.
"ἀντὶ μὲν ἐχθρᾶς γλώσσης ἐχθρὰ
γλῶσσα τελείσθω" τοὐφειλόμενον
πράσσουσα Δίκη μέγ' ἀυτεῖ·
"ἀντὶ δὲ πληγῆς φονίας φονίαν
πληγὴν τινέτω." "δράσαντι παθεῖν,"
τριγέρων μῦθος τάδε φωνεῖ.

Butler. ϟ. **305** The person-sign is missing.—*μοῖρε* M. **306** *τελευτᾶθ'* Grotefend. **307** *ᾗ* (later *ᾗ*) M.—*μεταβαίνει* M, of which the schol. *ἐπινεύει* can hardly be an interpretation. ϟ. Since in minuscules practically *β*=*κ*, *λ*=*α* and the

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305—476 A Kommos. For the grouping, and for analysis of the matter, see Introd. pp. xxxvii sqq., and for the purpose which this long composition serves (as casting a spell upon the spirit of Agam. and provoking the nether powers to action, while justifying such action to the spectator and hardening the resolve of Orestes) see *ibid.* pp. lxxiii sq., and cf. *Pers.* 689 (*ψυχαγωγικοὶ γόοι*). The primitive custom, according to which the wailing of an individual was followed by an outburst of lament from the by-standers, or a portion of them, has been developed into a highly artistic composition, in which a measure of purely formal resemblance to the early *κομμός* is alone retained. In Hom. *Il.* 24. 723 sqq. Andromache, Hecuba and Helen as leaders, and the Trojans as chorus, perform a *κομμός* for Hector, which proceeds thus: (1) v. 723 *τῇσιν δ' Ἀνδρομάχη λευκώλενος ἦρχε γόοιο* followed (746) by *ὣς ἔφατο κλαίουσ', ἐπὶ δὲ στενάχοντο γυναῖκες*: (2) v. 747 *τῇσιν δ' αὖθ' Ἑκάβη ἀδινοῦ ἐξῆρχε γόοιο* followed (760) by *ὣς ἔφατο κλαίουσα, γόον δ' ἀλίαστον ὄρινε*: (3) v. 761 *τῇσι δ' ἔπειθ' Ἑλένη τριτάτη ἐξῆρχε γόοιο* followed (776) by *ὣς ἔφατο κλαίουσ', ἐπὶ δ' ἔστενε δῆμος ἀπείρων*. The fundamental likeness to the present arrangement is obvious.

As Wecklein clearly points out, the Kommos has an anapaestic prelude, after which it falls into four sections, viz. 314—421, 422—453, 454—463, 464—473, and ends with a brief anapaestic epilogue.

305—313 Anapaestic prelude, delivered while Orestes and Electra place themselves on either side of the tomb. It gives the keynote: 'like for like.'

305 **ἀλλ'**: prefacing a prayer (=*αἰ*). Cf. *Pers.* 631, *Suppl.* 977, Soph. *Ph.* 1040 &c.—**μεγάλαι Μοῖραι**, compared with Soph. *Ph.* 1466 *ἡ μεγάλη Μοῖρα*, would indicate an established phrase.—**Διόθεν**: 'by agency of Zeus.' Cf. *θεόθεν* 38, *Pers.* 103 *θεόθεν γὰρ κατὰ μοῖρ' | ἐκράτησεν τὸ παλαιόν*. The relations of Zeus to Destiny are for obvious reasons vaguely expressed, and the difficulty of adjustment became a stumbling-block to thinkers, especially the Epicureans (cf. Lucian *Iup. Conf.* 1—3). In *P. V.* 531 sqq. Aeschylus touches upon the problem (see Sikes and Willson's note). The **Μοῖραι τρίμορφοι** are there 'the steerers of necessity (*ἀνάγκης*),' and in answer to the question *τούτων ἄρα Ζεὺς ἐστιν ἀσθενέστερος;* Prometheus can only reply *οὔκουν ἂν ἐκφύγοι γε τὴν πεπρωμένην*. There is no sign that this view is not the view of the poet. Similarly *Ag.* 1010 *εἰ δὲ μὴ τεταγμένα | μοῖρα μοῖραν ἐκ θεῶν | εἶργε μὴ πλέον φέρειν*, which should be rendered 'if a fixed dispensation did not limit dispensation by the gods.' We may gather that to Aeschylus Zeus is the executive or medium of fate, and his will an expression of fate. In this sense he may be called the 'dispenser of fate' and omnipotent. The mention of the combined powers is frequent. Cf. *Eum.* 1046.

306 **τῇδε**: not=*ταύτῃ*, a mere antecedent to *ᾗ*, but='in the way we pray for.'—**τελευτᾶν**: intrans. (*i.e. δότε τὸ πρᾶγμα τελευτᾶν*). The infin. as in *S. c. T.* 239 *θεοὶ πολῖται, μή με δουλείας τυχεῖν*. The trans. is equally possible, but less probable.

307 **μεταβαίνει**. If the reading is sound the expression is strained. We

CHO. Ye mighty Fates, grant that Zeus send this consummation, wherewith the right takes stand. 'For word of hate let word of hate be paid' Justice loudly crieth as she gathereth in the debt. 'And for murderous blow let him pay murderous blow.' 'Suffering to the doer'—so speaketh a saw thrice-old.

compendious μετα- = κατα-, the true reading may be κατακλίνει. μετακλίνει Todt, μετανεύει Pearson. **310** δίκην M, corr. m.—μέγαυτι M, οἶμαι μέγ' ἀϋτεῖ m in the margin. **312** -νέτω of τινέτω is over an erasure.—δράσαντα Pauw.

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might explain: (1) Justice is said to 'cross over,' when she *causes success* to cross over *according to* justice: *i.e.* prosperity is now coming round to the right side: (2) the two sides, the right and the wrong, now face each other; Justice comes into the midst to decide between them and thence steps over to join (*i.e.* to help) the cause for which she decides. **μετα-** implies this change (a shifting) in position, not desertion (a reversal) from the one side to the other, although so far as Justice disowns a cause she may be said to abandon it. Cf. *Ag.* 769 sqq. (quoted by Paley) τὰ χρυσόπαστα δ' ἕδεθλα σὺν πίνῳ χερῶν | παλιντρόποις δμμασι λιποῦσ' ὅσια προσέβα τοῦ (read προσέφατο?). **τὸ δίκαιον**, however, is not the guardian goddess of justice, Δίκη, but the 'just plea,' or 'justice' in the concrete instance. How this can be said to cross over is hard to see, and the schol. points to *e.g.* **κατακλίνει** (see crit. n.), the figure being that of the weighted scale when Zeus (Διόθεν *sup.*) holds the balance. Cf. *Suppl.* 829 (of Zeus) σὸν δ' ἐπίπαν ζυγὸν ταλάντου, Hom. *Il.* 19. 223 ἐπεὶ κλίνῃσι τάλαντα...Ζεύς, Theogn. 157 &c.

308 sq. **ἀντὶ μὲν...τελείσθω.** There need be no special reference in **γλώσσης**. 'Word for word, blow for blow' is simply the established maxim, which the Chorus quotes in its most comprehensive form. Cf. *Ag.* 1559 ὄνειδος ἥκει τόδ' ἀντ' ὀνείδους with *ibid.* 1431 τύμμα τύμματι τεῖσαι. It is far-fetched to imagine an allusion to the treacherous, and later the reviling, speeches of Clyt. in the *Agamemnon*, or to the abuse which Electra has suffered from her mother and Aegisthus.

311 sq. **φονίας φονίαν.** The order is chosen for emphasis. Nothing less than slaying will suffice.—**τινέτω**: sc. ὁ φονεύσας (schol.), there being no ambiguity.—**δράσαντι παθεῖν.** It is extremely harsh to make the dat. depend on φωνεῖ (Wecklein). No precise word (*e.g.* ὀφείλεται, προσήκει, διδόσθω), but only a sense, should be supplied. 'To the doer, suffering' is the irreducible minimum at which proverbial expression aims (cf. ὓς τὴν Ἀθηνᾶν, ἢ τὰν ἢ ἐπὶ τᾶς, ἄλῳ ὁ ἤλος &c.). The maxim itself is frequently met in some form, *e.g. fr.* 282 (Dind.) δράσαντι γάρ τοι καὶ παθεῖν ὀφείλεται, *Ag.* 1562 μίμνει δὲ μίμνοντος ἐν θρόνῳ Διὸς | παθεῖν τὸν ἔρξαντα, Pind. *N.* 4. 32 ῥέζοντά τι καὶ παθεῖν ἔοικεν, Eur. *Ion* 1247.

313 **τριγέρων μῦθος.** Aesch. may have had in mind τὸ Ῥαδαμάνθυος δίκαιον which Paley quotes from Arist. *Eth.* 5. 5. 4 εἴ κε πάθοι τά τ' ἔρεξε δίκη κ' ἰθεῖα γένοιτο (a verse usually ascribed to Hesiod). Appeals to immemorial tradition are frequent: cf. *Ag.* 749 παλαίφατος δ' ἐν βροτοῖς γέρων λόγος τέτυκται, Pind. *O.* 7. 54 ἀνθρώπων παλαιαὶ ῥῆσιες, Soph. *Trach.* 1 λόγος μὲν ἔστ' ἀρχαῖος ἀνθρώπων φανείς, *Ant.* 620 σοφίᾳ γὰρ ἔκ του κλεινὸν ἔπος πέφανται.—**τριγέρων**: cf. Eur. *H. F.* 26 γέρων δὲ δή τις ἔστι Καδμείων λόγος, Eustath. p. 1923. 61 (from Aesch.) ὡς λέγει γέρον γράμμα.—**τάδε φωνεῖ**: cf. *Ag.* 1333 μηκέτ' ἐσέλθῃς, τάδε φωνῶν.

314—421 Inasmuch as the MS does not specify the speakers and mostly omits even the paragraphus which marks a change, the whole structure of the *kommos* was long unintelligible and much of its meaning misconceived. The discovery of the antistrophic correspondences and a proper assignment of the parts to the *personae* began with Hermann, and have since made gradual progress, until Wecklein has been enabled to formulate a perfectly symmetrical arrangement. See Appendix.

During prayer to the nether gods the suppliant beat upon the ground with hands or feet (Stengel *Kultusaltertümer*, in I. Müller's *Handbuch*, p. 58). Cf. Hom. *Il.* 9. 568 πολλὰ δὲ καὶ γαῖαν πολυφόρβην χερσὶν ἁλοία | κικλήσκουσ' Ἀΐδην καὶ ἐπαινὴν Περσεφόνειαν, *Hym.*

στρ. α'. (A)

ΟΡ. ὦ πάτερ αἰνόπατερ, τί σοι
φάμενος ἢ τί ῥέξας
τύχοιμ' ἂν ἔκαθεν οὐρίσας,
ἔνθα σ' ἔχουσιν εὐναί,
σκότῳ φάος ἀντίμοιρον;
χάριτες δ' ὁμοίως
κέκληνται γόος εὐκλεὴς

314 The person-sign is absent. OP. Turnebus.—*αἰνοπαθές* Hartung (misled by schol.), *αἰνόπατορ* Wordsworth (but this should mean 'with a dire father'). ⏑ ⏓ ⏑ ⏓.

316 ἂν, *καθεν* M (ἔ is by m), ἂν *ἔκαθεν* schol. (*μακρόθεν*). *ἀνέκαθεν* Wellauer, *ἄγκα-*

Apoll. 155 (333) *χειρὶ καταπρηνεῖ δ' ἔλασε χθόνα καὶ φάτο μῦθον* (said of Hera appealing to Γαῖα and the Titans), *ibid.* 162 (340) *ὣς ἄρα φωνήσασ' ἵμασε χθόνα χειρὶ παχείῃ.* So *Pers.* 685 *στένει, κέκοπται καὶ χαράσσεται πέδον.* Dr Verrall, in a communication since the appearance of his edition, refers also to Eur. *Tro.* 1306 *χερσὶ γαῖαν κτυποῦσα δισσαῖς* and acutely points out that in this custom lies the explanation of v. 374 (q.v.).

314 sqq. **πάτερ αἰνόπατερ**: 'father, who fathered us to woe.' Lit. 'father, dire in fatherhood,' not as the culpable, but as the unhappy, cause of miseries. Cf. Hom. *Il.* 1. 414 *τέκνον ἐμόν, τί νύ σ' ἔτρεφον αἰνὰ τεκοῦσα;* (=*κακῇ αἴσῃ τέκον* of *ibid.* 418), and the late *αἰνοτόκος*. That the adj. should represent simply *αἰνὸς ὢν πατήρ* (or *αἰνῶς πατήρ*) has caused suspicion, but analogous expressions are not very rare. Besides *πόδα τυφλόπουν* (Eur. *Phoen.* 1549) and *προβουλόπαις* (*Ag.* 397), cf. *δύσπαρι* (Hom. *Il.* 3. 39), *κακοῖλιος* (*Od.* 19. 260), *αἰνόπαρις* (Eur. *Hec.* 946), *δυσελένα* (*Or.* 1388), *Περσέφασσα καλλίπαις θεά* (*ibid.* 964), *εὐπάρθενε* (*Bacch.* 520), *Ἕλενος ἀριστόμαντις* (Soph. *Ph.* 1338), *αἰνολέων* (Theoc. 25. 168).

τί σοι...ἀντίμοιρον; Setting aside the rendering 'What word should I be right in saying, what deed should I be right in doing?' as distinctly less to the point, as well as breaking the compactness of thought and construction, we may construe (1) 'saying or doing what, should I succeed in wafting (it) to thee...(to be) a light to countervail thy darkness?' or (2) '...should I succeed in wafting to thee a light &c.' The former has a slight advantage, as relieving the apparent incongruity in the metaphors *φάος* and *οὐρίσας* (for which, however, see below).

315 φάμενος...ῥέξας implies more than the ordinary antithesis of *λόγος* and *ἔργον*. The dead may receive lament (*γόος*) and praise (*αἶνος, laudatio*) or offerings (cf. *ἱερὰ ῥέζειν*) and services of vengeance. It should be noted also that Orestes replies to *γλῶσσα* (309) and *πληγήν* (312).

316 ἔκαθεν. The separation between this world and the *ἀφανὴς χέρσος* (of *S. c. T.* 846) is so wide. For the sense of difficulty in communicating with the dead cf. Eur. *Or.* 1241 *εἴπερ γὰρ εἴσω γῆς ἀκοντίζουσ' ἀραί, | κλύει*, Soph. *El.* 1066 *ὦ χθονία βροτοῖσι φάμα, κατά μοι βόασον οἰκ|τρὰν ὅπα τοῖς ἔνερθ' Ἀτρείδαις.*—**οὐρίσας**: 'sending it (home) down the wind.' From the nautical character of most Greek communities *οὖρος* and its derivatives became so common in metaphor that they almost ceased to be figurative. Thus in *οὔριον φόνον* (Eur. *Heraclid.* 822), *αἵματος ἀπορροαὶ οὔριαι* (*Hel.* 1587), the adj. simply =*faustus*. Nevertheless we must not deny the consciousness of metaphor here, nor its aptness: (1) in connection with *φάμενος*. Cf. Pind. *N.* 6. 27 *εὔθυν' ἐπὶ τοῦτον, ἄγε, Μοῖσα, | οὖρον ἐπέων εὐκλεᾶ, P.* 4. 3 *αὔξῃς οὖρον ὕμνων* (the metaphor being appropriate to the breath of singers). Similarly, for Aeschylus, the thought of the whole passage is *τί φάμενος τύχοιμ' ἂν οὐρίσας γόον εὐκλεᾶ;* To this the intervening *φάος* is no obstacle, since it ='cheer' or 'comfort' consisting in the *εὐκλεὴς γόος* itself; (2) in connection with *ῥέξας*. The service done is regarded as sent on its voyage to the underworld. When it reaches its destination in that dark land it will bring *φάος*.

ΟR. Father mine, father of miseries, by what word or deed could I rightly waft from afar to thee, where thou art couched, a light to countervail the darkness? When Atreidae stand before 1st strophe. (*a*)

θεν Hermann, *ἂν σέθεν* Heimsoeth, *ἀγχόθεν* Franz. But ⏑⏑ may answer to –. **318** *σκότου* Pearson.—*ἰσοτίμοιρον* M, corr. Erfurdt. *ἰσο-* was written over *ἀν-* of *ἀντι-*. ⸗. *ἰσόμοιρον* Turnebus. Some editions remove the question-sign to *εὐναί* and substitute a colon here. **320** *κέκληται* G. *κεκλῆνθ' ἂν* Blomfield, *κέκληνται*

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317 **ἔνθα σ' ἔχουσιν εὐναί,** *i.e. ἐκεῖσε ἔνθα κ.τ.λ.*—**εὐναί**: of the dead. Cf. Soph. *El.* 436 *ἔνθα μήποτ' εἰς εὐνὴν πατρὸς | τούτων πρόσεισι μηδέν, ibid.* 509 *Μυρτίλος ἐκοιμᾶθη, Trach.* 1041 *εὔνασον, εὔνασον ... μόρῳ, Ant.* 831 *κατευνάζει, O. C.* 1706 *κοίταν νέρθεν εὐσκίαστον αἰέν*, Shaksp. *Temp.* 2. 1. 276 'Whom I, with this obedient steel...can *lay to bed* for ever.' Verrall understands a continuation of the metaphor, 'anchorage,' but this appears strained.

318 **σκότῳ φάος ἀντίμοιρον.** Cf. Pind. *O.* 8. 93 *πατρὶ δὲ πατρὸς ἐνέπνευσεν μένος | γήραος ἀντίπαλον*. There is a play upon the sense of light amid the darkness (Soph. *O. C.* 1701, Eur. *Hec.* 1 &c.) of the underworld and that of comfort to the spirit of Agamemnon in its humiliation. A similar play upon *φάος* occurs in a different context in Soph. *Aj.* 394 *σκότος, ἐμὸν φάος, | ἕρεβος ὦ φαεννότατον, ὡς ἐμοί*.—**φάος.** Cf. 862, *Ag.* 22 *λαμπτὴρ νυκτὸς ἡμερήσιον φάος* (='light and joy') *πιφαύσκων, ibid.* 527 *φῶς ἐν εὐφρόνῃ φέρων, Pers.* 303 *ἐμοῖς μὲν εἶπας δώμασιν φάος μέγα | καὶ λευκὸν ἦμαρ νυκτὸς ἐκ μελαγχίμου*, Soph. *Aj.* 709 *εὐάμερον πελάσαι φάος*.—**ἀντίμοιρον.** M gives **ἰσοτίμοιρον**, which almost certainly arose from **ἰσο-** written over **ἀν-**. The gloss (on *ἀντι-*) is of a common type. Cf. schol. *sup.* 135 *ἀντίδουλος· ἰσόδουλος*, schol. *Eum.* 785 *ἀντιπενθῆ· ἰσοπενθῆ*, schol. Soph. *O. C.* 192 *ἀντιπέτρου· τοῦ ἰσοπέτρου*, schol. *Trach.* 642 *ἀντίλυρον· ... ἰσόλυρον*, Hesych. *ἀντίπλαστον· ἀντὶ τοῦ ἰσόπλαστον*. As a fact, however, the meaning of *ἀντίμοιρον* is somewhat different from, and better than, that of *ἰσόμοιρον*. The comfort is to 'make up for,' not simply to prove 'as much as,' the abasement. *ἰσόμοιρον* (with *ῐ*, as in *ἰσόθεος Pers.* 80; cf. Soph. *Ant.* 837) would ='making your lot as much light as dark.' Cf. Diog. Laert. 8. 26 *ἰσόμοιρα ... εἶναι ἐν τῷ κόσμῳ φῶς καὶ σκότος* (a doctrine of Pythagoras). But here we require the sense recognised by the schol. (*ἐναντίον*).

319 sqq. **χάριτες ... 'Ατρείδαις;** Great difficulty has been caused in this passage by failure to perceive that it is a question. Lit. 'And is it none the less as a deed of grace that a lament of honour is reckoned to Atreidae (chanting) before thy doors?' Orestes continues to ask whether it is possible to rejoice his dead father by word or deed, and, if so, whether any dirge could bring more honour than one by Atreidae like Electra and himself. 'Does Agam. count it to them as a service and a cause for thanks?' It is to this question that the Chorus next makes reply.—**χάριτες.** The plur. as in Eur. *Phoen.* 569 *ἀμαθεῖς Ἄδραστος χάριτας ἐς σ' ἀνήψατο, Or.* 244 *ἀνὴρ ὁμογενὴς καὶ χάριτας ἔχων πατρός, I. A.* 1222 *φίλας χάριτας ἔδωκα κἀντεδεξάμην*. 'Relations of *χάρις*' include the feelings on both sides, in the service and in the gratitude which results.—**ὁμοίως**: *i.e.* though the recipient of the honour is dead, does he feel it none the less? The question was one about which the general Greek mind was unsettled or the individual mind inconsistent. Compare Soph. *El.* 355 *ὥστε τῷ τεθνηκότι | τιμὰς προσάπτειν, εἴ τις ἔστ' ἐκεῖ χάρις* with *ibid.* 1170, Eur. *Alc.* 943, *Tro.* 603. Cf. *Eum.* 423, Hom. *Il.* 24. 592 *μή μοι, Πάτροκλε, σκυδμαινέμεν, εἴ κε πύθηαι | εἰν Ἀιδός περ ἐών*. In practice, however, the affirmative answer was given. Cf. Pind. *O.* 8. 102 *ἔστι δὲ καί τι θανόντεσσιν μέρος | κἀν νόμον ἐρδομένων· | κατακρύπτει δ' οὐ κόνις | συγγόνων κεδνὰν χάριν*. Paley cites Eur. *Hel.* 176 *χάριτας ἵν' ἐπὶ δάκρυσι | παρ' ἐμέθεν ὑπὸ μέλαθρα νύχια | παῖδας νέκυσι μελομένους λάβῃ*.

320 **κέκληνται** is attracted to the number of the predicate through the order of the words. Cf. Hdt. 2. 15 *αἱ Θῆβαι Αἴγυπτος ἐκαλέετο*, Dem. 31. 7 *ἡ προῖξ ὀγδοήκοντα μναῖ γενήσονται*, Thuc. 4. 102 *τὸ χωρίον, ὅπερ πρότερον Ἐννέα Ὁδοὶ ἐκαλοῦντο*. Less well we might punctuate and render 'Are these reckoned as favours—(viz.) a lament?' *γόος* being

προσθοδόμοις Ἀτρείδαις;

στρ. α'. (B) ✕ΧΟ. τέκνον, φρόνημα τοῦ
θανόντος οὐ δαμάζει
πυρὸς μαλερὰ γνάθος,
φαίνει δ' ὕστερον ὀργάς·
ὀτοτύζεται δ' ὁ θνήσκων,
ἀναφαίνεται δ' ὁ βλάπτων·
πατέρων τε καὶ τεκόντων
γόος ἔνδικος ματεύει
τὸ πᾶν ἀμφιλαφὴς ταραχθείς.

Bamberger. ♀. **321** I have added the question-mark. **322** ΧΟ. was prefixed by Turnebus. **324** ἡ μαλερὰ M. This must be considered along with the scholion. The appearance of ἡ (which would be ἀ if genuine) may possibly indicate, (1) that the original was μαλερὸς, on which an adscript gave warning that it was fem. (cf. φανερός Eur. *Bacch.* 992, ἐλεύθερος *Ag.* 340, &c.). Precisely this phenomenon occurs *inf.* v. 695, where ἡ ἰατρὸς stands over ἰατρός: or (2) that Aeschylus wrote γναθμός (fem. as in a frag. melic. adesp. γναθμῶν ἑκ πολιᾶν) and

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an afterthought exegesis of the implied subject. The pres.-perf. tense = 'does it bear the name?' *i.q.* as recorded in the mind of Agamemnon.—**γόος εὔκλειᾶς** = γόος εὔκλειάν σοι φέρων. For the claim of the dead to such recognition cf. Soph. *El.* 241 μήτε...ξυνναίοιμ' εὔκηλος, γονέων | ἐκτίμους ἴσχουσα πτέρυγας | ὀξυτόνων γόων, Simon. *encom.* 9. 3 βωμὸς δ' ὁ τάφος, πρὸ γόων δὲ μνᾶστις, ὁ δ' οἶκτος ἔπαινος, and, for the sense of εὐκλεής in this connection, Pind. *N.* 4. 83 ὕμνος δὲ τῶν ἀγαθῶν | ἐργμάτων βασιλεῦσιν ἰσοδαίμονα τεύχει | φῶτα· κεῖνος ἀμφ' Ἀχέροντι ναιετάων ἐμὰν | γλῶσσαν εὑρέτω κελαδῆτιν, and, in contrast, Soph. *El.* 1067 φάμα, κατά μοι βόασον ... ἀχόρευτα φέρουσ' ὀνείδη.

321 προσθοδόμοις. Such a formation cannot mean 'former members of the house' nor 'who once owned a house' (τοῖς πρότερον ἐσχηκόσι δόμον schol.). Its natural sense (= προδόμοις) is the true one, 'in front of the house' (cf. ὀπισθόδομος). The surviving Atreidae stand, as it were, ἐπὶ θύραις and chant their honouring lament. Cf. Bacchyl. 6. 10 σὲ δὲ...γεραίρει προδόμοις ἀοιδαῖς, Apoll. Rhod. 4. 1160 ἐπὶ προμολῆσιν ἀείδειν ('at the vestibule'). One schol., quoting from a lexicon (since he gives the nomin.), says προσθόδομοι· ἱκέται, and this may well have been another application of the word to those who post themselves ἐπὶ θύραις.—**Ἀτρείδαις**: emphasizing the εὔκλεια. It is Atreidae who sing. The dat. is of behalf: 'Is it reckoned *unto* them?'

322 sqq. **φρόνημα ..οὐ δαμάζει κ.τ.λ.** Cf. Hom. *Od.* 11. 220 ἀλλὰ τὰ μέν (sc. flesh and bones) τε πυρὸς κρατερὸν μένος αἰθομένοιο | δαμνᾷ, ἐπεί κε πρῶτα λίπῃ λεύκ' ὀστέα θυμός, | ψυχὴ δ' ἠύτ' ὄνειρος ἀποπταμένη πεπότηται, and, for the retention of mind among the dead, Eur. *Or.* 674 τὸν κατὰ χθονὸς | θανόντ' ἀκούειν τάδε δόκει, ποτωμένην | ψυχὴν ὑπὲρ σοῦ, *Hel.* 1014 ὁ νοῦς | τῶν κατθανόντων ζῇ μὲν οὔ, γνώμην δ' ἔχει | ἀθάνατον, Soph. *El.* 841 πάμψυχος ἀνάσσει.—**φρόνημα** (= *animos*: see the distinction Soph. *Ant.* 176 ψυχήν τε καὶ φρόνημα καὶ γνώμην, with Jebb's note) is well linked to δαμάζει and μαλερὰ: 'the proud spirit no flame can quell, however fierce.' By its emphatic place the word is tacitly opposed to σῶμα.—**μαλερά**: an epithet of fire in Hom. *Il.* 9. 242, and oracl. *ap.* Hdt. 7. 140, and, by implication, in Pind. *O.* 9. 24 μαλεραῖς ἐπιφλέγων ἀοιδαῖς, Soph. *O. T.* 190 Ἄρεα τὸν μαλερόν, ὃς νῦν...φλέγει με.—For the ἡ inserted in M see crit. n.—**γνάθος**: the corpse being a feast for the flames. Cf. Hom. *Il.* 23. 182 τοὺς ἅμα σοι πάντας πῦρ ἐσθίει· Ἕκτορα δ' οὔτι | δώσω Πριαμίδην πυρὶ δαπτέμεν, Pind. *N.* 9. 24 ἑπτὰ δαίσαντο πυραὶ νεογνίους φῶτας.

thy doors, is a lament of laud and honour still counted to them for a deed of grace?

ΧΟ. Child, the fire's ravening jaw quelleth not the spirit of the dead, but he sheweth his moods thereafter. The slain man is bewailed; the wrongdoer is brought to light; a good and true lament for the father who begat searcheth and compasseth hotly on every side. 1st strophe. (δ)

a schol. found it necessary to shew how μαλερὰ was construed. **325** Qu. φῶνε? (See antistr.) **326** ὀτοτύζεταί θ' Heimsoeth. Possibly ὀτοτύζετ'· οἶδ' ὁ θνάσκων ('he knows and appreciates': for the thought cf. Eur. *El.* 681 sq.).—θνήσκων M (cf. v. 22). **327** θ' for δ' Heimsoeth. δ' ὁ βλαστὼν Kiehl (with seqq.). In that case γόνος might be substituted for γόος. But ⸸. **328** δὲ for τε Hermann.—καὶ τακέντων (sc. τῷ πυρί) Grotefend, κατακέντων Meineke, καὶ θανόντων Butler, κατθανόντων Schütz. ⸸. παῖ for καὶ Bamberger. **329** νόος ἐνδίκως Hartung (misled by schol.). **330** ποινὰν Schütz, βοπὰν Schoemann, τὸ δρᾶν Rauchenstein, τίταν

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325 φαίνει. The subj. is perhaps ὁ θανών rather than φρόνημα.—**ὀργάς**: 'feelings' 'moods' 'disposition.' Soph. *Ant.* 354 ἀνεμόεν φρόνημα | καὶ ἀστυνόμους ὀργὰς ἐδιδάξατο, *Aj.* 639 οὐκέτι συντρόφοις ὀργαῖς ἔμπεδος, Eur. *Tro.* 53 ὀργὰς ἡπίους.

326—330 It appears that a lament (γόος) in due form over the murdered man, calling forth the cooperation of his spirit, was regarded as an agency in bringing the wrong-doer to justice. The γόος is in fact an incantation (Introd. p. lxxiv). Cf. the derived sense of γόης. To a Greek audience this would have been at once intelligible, however strange the notion may now appear. Orestes has asked if a γόος εὐκλεής is valued by the dead, and the Chorus replies that not only is it so esteemed, but it is also a powerful means to the desired vengeance. The poet is meanwhile virtually justifying the length of the coming *kommos*.

326 sqq. **ὀτοτύζεται κ.τ.λ.** The language is generic, although the special application is implied. Lit. 'The dead man is bewailed, and the wrong-doer is brought to light. A good and true lament for a father makes the search, when raised with zeal on every side.'—**δ'**...**δ'**. Not =**τ'**...**τ'**. The first particle is resumptive of the train of thought, 'yes' (or 'now'). See crit. n., however.—**ὁ θνάσκων**=ὁ τεθνεώς, θνήσκω being a perfect-present of the same class as φεύγω, τίκτω, νικῶ, ἀδικῶ. Cf. an Attic inscrip. *ap.* Meisterhans[2] p. 199 θνήσκω καί με χθὼν ἥδε καλύπτει, Eur. *Hec.* 695 ὦ τέκνον,...τίνι μόρῳ θνάσκεις; | τίνι πότμῳ κεῖσαι; Soph. *O. T.* 118 θνήσκουσι (in answer to the enquiry what has become of them), *Ant.* 1174 καὶ τίς φονεύει; ('is the murderer').—**ἀναφαίνεται**: as the general law. In the particular case of Agam. ὁ βλάπτων is sufficiently known, but the bringing to justice is also connoted. We should compare the passage discussed above, vv. 60—63 (τοῖς μὲν ἐν φάει κ.τ.λ.).—**ὁ βλάπτων**=ὁ ἀδικῶν, but with prominence to the notion of βλάβην ὀφείλων ('owing damages').—For the short syll. before βλ cf. *frag. adesp.* 455 τὸν νοῦν ἔβλαψε, *inf.* 587 (n.).

328 πατέρων τε καὶ τεκόντων. The pleonasm (cf. Eur. *H. F.* 1367 ὁ φύσας χὠ τεκὼν ὑμᾶς πατήρ) is deliberate and emphasizes (1) the obligation that the γόος should be unstinted, (2) its *special* potency in the search.

329 sq. **ἔνδικος** is not 'just' nor (with ματεύει) 'justly,' but 'fulfilling natural obligation' (as between child and parent). The sense 'good and true' is not excluded. Cf. *S. c. T.* 851 ἄλγος ἐπάξιον, *Pers.* 549 μόρον...αἴρῳ δοκίμως πολυπενθῆ.—**ματεύει** is to be construed either (1) absolutely 'carries on search,' or (2) with τὸ πᾶν as obj., cf. Ar. *Thesm.* 663 εἰά νυν ἴχνευε καὶ μά|τευε ταχὺ πάντα. The former is perhaps the better. ματεύειν is a word of hunting (*Ag.* 1079, after εὕρις). —**τὸ πᾶν** is more probably adverb, as it is also in *P. V.* 472 ἄτερ γνώμης τὸ πᾶν | ἔπρασσον and *ibid.* 289. Cf. Soph. *O. T.* 475 τὸν ἄδηλον ἄνδρα πάντ' ἰχνεύειν. Its force is felt with the whole expression, *i.e.* with ἀμφιλαφὴς ταραχθείς as much as with the verb.

330 ἀμφιλαφὴς ταραχθείς. The adj.

ἀντ. α'. (A)

ΗΛ. κλῦθί νυν, ὦ πάτερ, ἐν μέρει
πολυδάκρυτα πένθη.
δίπαις τοί σ' ἐπιτύμβιος
θρῆνος ἀναστενάζει·
τάφος δ' ἱκέτας δέδεκται
φυγάδας θ' ὁμοίως.
τί τῶνδ' εὖ, τί δ' ἄτερ κακῶν;
οὐκ ἀτρίακτος ἄτα;

σύστ.

ΧΟ. ἀλλ' ἔτ' ἂν ἐκ τῶνδε θεὸς χρῄζων
θείη κελάδους εὐφθογγοτέρους·
ἀντὶ δὲ θρήνων ἐπιτυμβιδίων
παιὼν μελάθροις ἐν βασιλείοις
νεοκρᾶτα φίλον κομιεῖται.

Martin. ⏑.—τ' ἀραχθεὶς Merkel. ⏑. **331** ΗΛ. is restored by G.—κλῦθι νῦν M, corr. Canter. **333** τοῖς ἐπιτυμβιδίοις M. τοί σ' (ἐπιτυμβίδιος) Schütz, ἐπιτύμβιος Hermann. ⏑. τοῖς ἐπιτυμβίοις Heath, ὅδε σ' (for τοῖς) Paley. **334** ἀναστενάξει M, corr. G. The confusion of ξ and ζ is old and frequent. **339** M has the παράγραφος only. ΧΟ. Turnebus ('intellege coryphaeum' Wecklein).—χρήζων M.

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is proleptic. Lit. 'set in harassing movement so as to embrace all sides,' *i.e.* like beaters surrounding the quarry and driving it inwards. No place is left unsearched (cf. ματεύει, ἰχνεύει, ἐρευνᾷ πάντα).—**ταραχθείς**: cf. πόλεμον ταράττειν (Plat. *Rep.* 567 A), νεῖκος τ. (Soph. *Ant.* 794), φόνον... πολὺν ταράξας (Eur. *Bacch.* 797). The expression in ταράσσειν γόον is analogous to *e.g.* ἕλκος τυφλωθέν (Soph. *Ant.* 972) or τρῶσαι φόνον (Eur. *Suppl.* 1205), being a condensation of *e.g.* κινεῖν ὥστε ταραχώδη εἶναι. Here the γόος is 'set in motion so as to harass.' Verrall plausibly conjectures that the word was a *vox propria* in hunting. Cf. 288 ταράσσει and the note there.

331 **κλῦθί νυν κ.τ.λ.** 'Hearken then, father, as we tell in turn...' The rendering 'Next hearken to me in my turn' would require the unmetrical νῦν and could not dispense with ἐμοῦ.—**νυν**: 'then': *i.e.* since a γόος is right and proper.—**ἐν μέρει** bears the stress, which is carried on in δίπαις τοι and ὁμοίως. 'There are two of us, equally in distress; listen to each in turn.' For the notion cf. *Ag.* 1190 ὑμνοῦσι δ' ὕμνον... | ...ἐν μέρει δ' ἀπέπτυσαν κ.τ.λ. (*i.e.* 'one after the other').

333 **τοί σ' ἐπιτύμβιος.** M has **τοῖς ἐπιτυμβιδίοις**, which is just translatable: 'a dirge laments thee with *its* (or *these*) *cries* at the tomb.' But this is very unlikely, whereas τοι is excellent for the sense, and, when τοί σ' had become τοῖς, the next word would naturally be adapted to the dative. Whether ἐπιτυμβιδίοις could stand metrically is extremely doubtful. Though iota sometimes becomes consonantal after consonants (as in καρδία *Suppl.* 74, 807, *S. c. T.* 275, cf. Tyrrell on Eur. *Bacch.* 998), the previous syllable must necessarily become long. Some instances are doubtful even where the long syll. is possible, *e.g.* *P. V.* 707 αἰφνίδιος (ἀφν. Elmsley), and no example of a syllable left short is cited except (the almost certainly corrupt) λογίων in the 2nd foot of Eur. *Ion* 602, where it is obviously irrelevant to quote (with Paley) *flūviorum, ārvēte.* In Soph. *Ant.* 813 ἐπινυμφίδιος is corrected by Dind. to ἐπινύμφειος, although the scansion there might conceivably be -ῐδ̆ιος. Into the present place the longer form came from v. 341. The shorter form occurs in *Ag.* 1547 ἐπιτύμβιος αἶνος.

335 **τάφος**: emphasized: 'it is a tomb which serves as altar of refuge' (cf. 105, 107 n.). *Suppl.* 85 ἔστι δὲ κἀκ πολέμου τει|ρομένοις βωμὸς ἁρῆς φυγάσιν | ῥῦμα.—

ΕΛ. Hearken then, father, as by turns we mourn with many a tear. The dirge that bewails thee at thy grave is of children twain. Suppliants and exiles both, have they sought refuge at thy tomb. 1st antistrophe. (*a*)

All is ill. Could sorrow be more full? Is it not vain to wrestle with our doom?

ΧΟ. Nay! Yet, please Heaven, this may be changed to shouts of blither tone. For dirges at a tomb, a triumph-song in the royal halls shall welcome their own again with new-pledged loving-cup. Syst.

340 *θήη* M, corr. Turnebus. **342** *παίων* (*sic*) M. *παιὰν* Jacob. ♮. **343** *νεοκρᾶτα φίλον κομίζει* M. *κομίσειεν* Porson, *σε κομίζοι* Klausen (though *σε* can hardly be correct, since the answer is to Electra). The peculiar futures of verbs in *-ιζω* are not rarely corrupted into presents, and I have restored *κομιεῖται*, in which the late copyist did not recognise his own *κομίσεται*. ♮. *φιάλην* (*φιλίαν* Paley) *νεοκρᾶτα κομίζοι*

δέδεκται: cf. *Suppl.* 721 *ἱκεταδόκου... σκοπῆς*.—**ἱκέτας κ.τ.λ.** cf. Apoll. Rhod. 3. 986 *ἀμφότερον δ' ἱκέτης ξεῖνός τ' ἔτι ἐνθάδ' ἱκάνω*.—**ὁμοίως**: cf. 253 *ἄμφω φυγὴν ἔχοντε τὴν αὐτήν*. But *ὁμοίως* ('both of us alike') belongs to *ἱκέτας* also. Others render 'hath received the suppliant (me) and the exile (Or.) equally,' but this is surely less effective.

337 sq. **τί τῶνδ' εὖ; κ.τ.λ.** 'Not one point is in our favour. Could misery be more full—the father murdered, and both his children suppliants and fugitives?' Cf. *Ag.* 221 *τί τῶνδ' ἄνευ κακῶν;*—**ἀτρίακτος**. Cf. 688 *δυσπάλαιστε...*'Ἀρά, Soph. *fr.* 855. 13 *τίν' οὐ παλαίουσ' ἐς τρὶς ἐκβάλλει θεῶν;* 'Is it not hopeless to wrestle with her?' The context implies that she wins not only the match but every bout of the three. The metaphor itself is frequent: cf. *Ag.* 181 *τριακτῆρος οἴχεται τυχών*, *Eum.* 592 *ἓν μὲν τόδ' ἤδη τῶν τριῶν παλαισμάτων*, Eur. *Or.* 434 *διὰ τριῶν ἀπόλλυμαι*.

339 χρῄζων: see v. 19 *θέλων* (n.).

340 θείη. There may be a play upon *θεὸς...θείη* according to the popular etymology. Cf. Hdt. 2. 52 *θεοὺς προσωνόμασάν σφεας...ὅτι κόσμῳ θέντες κ.τ.λ.*

341 θρήνων)(παιὼν: cf. 151 (n.).—**ἐπιτυμβιδίων)(μελάθροις ἐν βασιλείοις**.

342 παιὼν. That **παιὰν** (Jacob) is a necessary correction is not proven. The words are identical in origin, viz. **Παιᾶων* (Ep. *Παιήων*), and use appears to have varied. In Pherecr. *Pers.* 2 the warrant is for *ἔγχει κἀπιβόα τρίτον παιῶνα*. In *Ag.* 258 M has *αἰῶνα*, and, while the corruption would be a natural one from *παιῶνα*, it is much less likely from *παιᾶνα*. No one doubts the equivalence of *παιωνίζω* and *παιανίζω*, and cf. *Pers.* 608 *κέλαδος οὐ παιώνιος*, Hesych. *ἀπαιώνιστον· δύσφημον*, Phot. *παιῶνας· ἰατρούς· καὶ ἀλαλαγμούς*, Suid. *παιών· ὕμνος εὐχαριστήριος*. There is, moreover, a further reason for retaining *παιὼν* here. It is not merely the paean which will welcome back Orestes, but the God of deliverance (*θεός* of 339), who is also God of the paean, 'the God of the triumphal hymn.'—The paean was sung after the libations at a banquet, and it is thus implied that there shall be feasting in the halls. Cf. Xen. *An.* 6. 1. 5 *ἐπεὶ δὲ σπονδαί τε ἐγένοντο καὶ ἐπαιάνισαν*, Plat. *Symp.* 176 A *σπονδάς τε ποιήσασθαι καὶ ᾄσαντας τὸν θεὸν...τρέπεσθαι πρὸς τὸν πότον*, Dem. *de Cor.* 321.

343 νεοκρᾶτα φίλον. Cf. *φιλίας ἀνακίρνασθαι* (Eur. *Hipp.* 253), *φιλίαι συνεκρήθησαν* (Hdt. 4. 152, cf. 7. 151), *φιλοτησία κύλιξ*. The inauguration of a friendship by mixing a bowl and drinking it together makes *φίλος νεοκράς* a perfectly natural phrase for a friend in whose case that ceremony has just been performed. In one sense Or. is not, it is true, a new *φίλος* to the house, but its occupants are now hostile to him, and it does not *know* him as a friend. New relations will be welcomed in with feasting.—**νεοκρᾶτα**. *Et. M.* (p. 537. 47) has *νεοκρᾶτας σπονδάς· Αἰσχύλος τὰς νεωστὶ ἐγχυθείσας*. The word is formed like *εὐκράς, δορικμής,*

στρ. β'. ΟΡ. εἰ γὰρ ὑπ' Ἰλίῳ
πρός τινος Λυκίων, πάτερ,
δορίτμητος κατηναρίσθης·
λιπὼν ἂν εὔκλειαν ἐν δόμοισιν
τέκνων τ' ἐν κελεύθοις
ἐπιστρεπτὸν αἰῶνα κτίσας
πολύχωστον ἂν εἶχες
τάφον διαποντίου ⌐ᾶς
δώμασιν εὐφόρητον

ἀντ. α'. (Β) ΧΟ. φίλος φίλοισι τοῖς

Scaliger, *νεοκρᾶτα φίλοισι κομίζοι* Hartung. **344** M has the *παράγραφος* only. ΟΡ. Hermann. The schol. on 362 implies the same ascription here, and the sentiment better suits a man.—*εἰλίοι* M (corrected). **346** *δορίδμητος* Stanley. ⏑ ⏑ *δορίκμητος* Blomfield.—*κατεναρίσθης* M, corr. Porson. The absence of augment is possible in itself (*εἰσιδόμαν P. V.* 441 &c.), but is unmetrical. (On the other hand in

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ἀδμής, *ἀμφιτρής* &c. (Others supply *κρατῆρα*, making *φίλον* very flat as adj.) —***κομιεῖται**: 'will welcome back (as its own).' The sense of welcoming belongs to both act. (Eur. *Hipp.* 1069) and mid., but with a difference of feeling readily appreciable in a place like the present. Cf. Hom. *Il.* 8. 284 *καί σε νόθον περ ἐόντα κομίσσατο ᾧ ἐνὶ οἴκῳ*. The change from opt. with *ἄν* to fut. is natural; the expression as a whole is less stiff, and the Chorus encourages with an actual prophecy.

344—352 The sentiment throughout dates from Hom. *Od.* 1. 236 sqq. *οὔ κε θανόντι περ ὧδ' ἀκαχοίμην*, | *εἰ μετὰ οἷς ἑτάροισι δάμη Τρώων ἐνὶ δήμῳ*, | *ἠὲ φίλων ἐν χερσὶν... | τῷ κέν οἱ τύμβον μὲν ἐποίησαν Παναχαιοί*, | *ἠδέ κε καὶ ᾧ παιδὶ μέγα κλέος ἤρατ' ὀπίσσω* (and *ibid.* 24. 30 sq.). Cf. Soph. *El.* 94 *θρηνῶ* | *πατέρ', ὃν κατὰ μὲν βάρβαρον αἶαν* | *φοίνιος Ἄρης οὐκ ἐξένισεν*, | *μήτηρ δ' ἡμή*, Eur. *Andr.* 1182 *εἴθε σ' ὑπ' Ἰλίῳ ἥραρε δαίμων* (with the similar context, ΧΟ. *οὗτός τ' ἂν ὡς ἐκ τῶνδ' ἐτιμᾶτ' ἄν, γέρον*, | *θανών, τὸ σὸν δ' ἦν ὧδ' ἂν εὐτυχέστερον*), *Suppl.* 821 *εἴθε με Καδμείων ἔναρον στίχες*. It had evidently become a commonplace in various shapes: cf. Tyrt. 8. 23 sqq. (especially 29 *καὶ τύμβος καὶ παῖδες ἐν ἀνθρώποις ἀρίσημοι*).

344 sqq. **εἰ γάρ**: *utinam*. Although, perhaps, the fact that *εἰ γάρ* comes to express a wish does not necessarily debar an apodosis to the clause as hypothetical, we need not regard the words *λιπὼν ἂν κ.τ.λ.* (347) as forming such an apodosis. They express the consequence, with an asyndeton exactly paralleled by Hom. *Od.* 2. 183 *ὡς καὶ σὺ καταφθίσθαι σὺν ἐκείνῳ* | *ὤφελες· οὐκ ἂν τόσσα θεοπροπέων ἀγόρευες*.—Some stress must be laid on the words **ὑπ' Ἰλίῳ, Λυκίων, δορίτμητος**; *i.e.* not at his own home, by a woman, entangled at the bath.

345 Λυκίων. It would be little honour to be slain by the Trojans proper, who, as *Φρύγες*, were apt to be lightly esteemed. But the Lycian *ἐπίκουροι*, under Sarpedon, were distinguished for valour. Aeschylus is probably thinking of *e.g.* Hom. *Il.* 5. 471 sqq. and of Pandarus in the same book.

346 δορίτμητος: 'by gash of the spear.' Hom. *Il.* 13. 501 (=16. 761) *ταμέειν χρόα νηλέι χαλκῷ* (sc. spears). The suggestion *δορίδμητος* takes somewhat from the glory in death.

347 λιπὼν ἄν κ.τ.λ. See note to 344 sqq.—**εὔκλειαν**. Cf. Eur. *H. F.* 1369 *ἐκμοχθῶν βίᾳ* | *εὔκλειαν ὑμῖν, πατρὸς ἀπόλαυσιν καλήν*, *Rhes.* 758—760 *θανεῖν γὰρ εὐκλεῶς.....δόμων εὐδοξία*.

348 τέκνων τ' κ.τ.λ. Lit. 'and having made your children's life one of admiration in the ways.' The gen. belongs primarily to *αἰῶνα*, while *ἐπιστρεπτὸν* is felt (as it is placed) closely with *ἐν κελεύθοις*.—**ἐν κελεύθοις**. This antithesis to *ἐν δόμοισιν* might be rendered (1) 'in the

OR. Would, father, thou hadst been slain 'neath Ilium by the gash of some Lycian spear! Bequeathing glory to thy house, and making thy children, as they walked abroad, draw all men's gaze, thou wouldst have owned a sepulchre of foreign earth, piled high, which thy house might lightly bear,— 2nd strophe.

CHO. —welcomed in that other world to the friendship 1st antistrophe. (δ)

P.V. 194 M has *ἠρέθισε* for *ἐρέθισε*.) **348** *τε* M, corr. Wellauer (*τε͂* for *τε*). **349** *αἰῶνα* M. *αἰῶ* H. L. Ahrens. ⏚.—*κτίσσας* M (cf. vv. 278, 363, 369 &c.). Most editors write the word in the following verse. The antistr. lends no help. It is safer to follow the MSS till we possess more certainty in metrical matters. **351** *διαποντιουτας* M (with *ζτ* in marg.), corr. Turnebus. **352** *χώμασιν* Abresch. *σώμασιν* (generic) might be suggested; but ⏚.—*εὐλόγητον* Camper. **353** With

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streets' or (2) 'in their goings (to and fro).' With the latter cf. the use of *ὁδοί* and *Ag.* 433 *βέβακεν ὄψις... | πτεροῖς ὀπαδοῖς ὕπνου κελεύθοις*. As a fact both meanings coalesce in the Greek word.

349 **ἐπιστρεπτὸν**: see schol. The 'turning towards' and 'turning round' of passers-by was coveted by a people who desired even to be *δακτυλόδεικτοι* (*digito monstrari*). Cf. Eur. *And.* 89 *περίβλεπτος βίος*, *Phoen.* 551 *περιβλέπεσθαι τίμιον*, *H. F.* 508 *ὀρᾶτ' ἔμ', ὅσπερ ἦ περίβλεπτος βροτοῖς | ὀνομαστὰ πράσσων*. In another context *Suppl.* 1008 *ὥραν ἐχούσας τήνδ' ἐπιστρεπτὸν βροτοῖς*.—**αἰῶνα**. Editors agree in accepting **αἰῶ** from H. L. Ahrens, who quotes Bekk. *Anecd.* 1. 363. 17 *αἰῶ τὸν αἰῶνα κατὰ ἀποκοπὴν Αἰσχύλος εἶπε*. But, with the corruption of the antistr., there is no proof that the word belongs here. The form itself is, of course, the accus. of an *-os-* declension, of which *αἰές* and *αἰεί* are locatives. Cf. *εἰκώ* (Eur. *Med.* 1162), *εἰκούς* (acc. plur. Eur. *Tro.* 1178), *ἀηδοῦς* (Soph. *Aj.* 629) &c.

350 **πολύχωστον**: *i.e.* built by many a hand (*τύμβον κεν ἐποίησαν Παναχαιοί* Hom. *Od.* 1. 239), and, by implication, built high and conspicuous. Cf. *Od.* 24. 80 *ἀμφ' αὐτοῖσι* (your bones) *δ' ἔπειτα μέγαν καὶ ἀμύμονα τύμβον | χεύαμεν Ἀργείων ἱερὸς στρατὸς αἰχμητάων | ἀκτῇ ἐπὶ προὔχούσῃ, ἐπὶ πλατεῖ Ἑλλησπόντῳ, | ὥς κεν τηλεφανὴς ἐκ ποντόφιν ἀνδράσιν εἴῃ*. The importance attached to a *τύμβος ἀρίσημος* appears frequently. Cf. *Od.* 4. 584 (Menelaus in Egypt) *χεῦ' Ἀγαμέμνονι τύμβον, ἵν' ἄσβεστον κλέος εἴῃ*, Eur. *Rhes.* 414, Soph. *Aj.* 1166 *βροτοῖς τὸν ἀείμνηστον τάφον εὑρώεντα* (where *εὐρύν* is suggested, see Jebb's note).

351 **διαποντίου γᾶς**: gen. of material. Cf. *Ag.* 459 *οἱ δ' αὐτοῦ περὶ τεῖχος | θήκας Ἰλιάδος γᾶς | εὔμορφοι κατέχουσιν*. The very earth of the hostile country would be compelled to contribute to his glory. The conspicuous *χῶμα* noticed 'across the seas' would perpetuate and spread his fame. Though burial in a foreign land is mostly without honour and therefore contemplated with sorrow (*Ag.* 511 sq., Soph. *El.* 1131 sqq.), the notion here is all to the contrary.

352 **δώμασιν εὐφόρητον** partly repeats v. 347, with the difference that there the house is objectively considered (as made glorious), here subjectively (as well content).—**δώμασιν**: *i.e.* to the family and all belonging to it, in each generation.—**εὐφόρητον**: a meiosis. They could contemplate its existence with pride. The choice of the word at all, however, is determined by the thought that, if his loss had to be borne, it could have been borne better in this way. (It would be exceedingly frigid to suppose a reference to the material weight of the *χῶμα* and the familiar thought expressed in *Sit tibi terra levis*, Eur. *Alc.* 477 *κούφα σοι | χθὼν ἐπάνωθε πέσοι*, and played upon in Tac. *Germ.* 27 *monumentorum arduum et operosum honorem ut gravem defunctis aspernantur*. The question is of the family, not of the dead man.)

353 **φίλος φίλοισι κ.τ.λ.** The ignominious death of Agam. (v. 477) has deprived him of the regard and rank which should have been his in Hades. Cf. 482 sq., *Eum.* 95 sqq., Soph. *Ant.* 25 &c. As the schol. observes, the Cho. continues the construction of *ἂν εἶχες* (350). It takes up with dramatic eagerness, if it does not actually interrupt, the words of Orestes.—**φίλοισι** depends pri-

ἐκεῖ καλῶς θανοῦσιν,
κατὰ χθονὸς ἐμπρέπων
σεμνότιμος ἀνάκτωρ,
πρόπολός τε τῶν μεγίστων
χθονίων ἐκεῖ τυράννων·
βασιλεὺς γὰρ ἦσθ', ὅφρ' ἔζης,
μόριμον λάχος πιπλάντων
χεροῖν πεισίβροτόν τε βάκτρον.

ἀντ. β'. ΧΗΛ. μηδ' ὑπὸ Τρωίας
τείχεσι φθίμενος, πάτερ,

παράγραφος only in M. XO. Abresch (from schol.). **359** ἦν ὅφρα ἔζης M. ἦσθ' Abresch (Θ lost before 0). ἦν ὅφρ' ἔζη Hermann, with an undesirable change of person. **360** πιμπλάντων M, corr. Heath (cf. crit. n. to v. 53). πιπλάντοιν

marily upon *φίλος*, but is felt with *ἐμπρέπων*. The glory, however, is not merely that he would have been a welcome friend among his friends of the Greek armada, and conspicuous among them as their king, but something more. He would have been welcomed, as a friend by friends, among *all* the nobly dead, and preeminent as a king in the underworld, just as he had been preeminent at Troy.—The construction is *φίλος τοῖς ἐκεῖ καλῶς θανοῦσιν*, with the reciprocal *φίλοισι* added according to the idiom. Cf. 88 (n.), Eur. *Med.* 513 *σὺν τέκνοις μόνη μόνοις*, Soph. *Aj.* 267 *κοινὸς ἐν κοινοῖσι λυπεῖσθαι*, *ibid.* 620 *ἄφιλα παρ' ἀφίλοις ἔπεσε*, *Phil.* 685 *ἴσος ὢν ἴσοις ἀνήρ*.

354 **ἐκεῖ**: in Hades (not 'slain at Troy')=*τοῖς καλῶς θανοῦσι τοῖς ἐκεῖ*. The appearance of *ἐκεῖ* again in v. 358 should, perhaps, hardly be pressed as an argument, but, apart from the choice of that sense which most enhances the honour, the pathetic insistence upon the thought 'in that other world' is natural. The expression scarcely needs illustration, yet (without antithetic *ἐνθάδε*) cf. Eur. *Med.* 1069 *εὐδαιμονοῖτον*, ἀλλ' *ἐκεῖ*, Soph. *Aj.* 855 *σὲ μὲν κἀκεῖ προσαυδήσω ξυνών*.—**καλῶς θανοῦσιν**: a distinction much emphasized in the earlier Greek poetry. Cf. Tyrt. *eleg.* 10. 1 *τεθνάμεναι γὰρ καλὸν ἐνὶ προμάχοισι πεσόντα*, Simon. *fr.* 153 *εἰ τὸ καλῶς θνήσκειν ἀρετῆς μέρος ἐστὶ μέγιστον*, *Aj.* 454 *ἐν φοναῖς καλῶς πεσόντα*.

355 sq. **ἐμπρέπων...ἀνάκτωρ**. Cf. Hom. *Od.* 11. 485 (of Achilles) *νῦν αὖτε μέγα κρατέεις νεκύεσσιν* | *ἐνθάδ' ἐών*, *Pers.* 693 (of Darius) *ἐκείνοις* (the nether powers) *ἐνδυναστεύσας ἐγώ*, Soph. *El.* 840 (of Amphiaraus) *νῦν ὑπὸ γαίας...πάμψυχος ἀνάσσει*.

357 sq. **πρόπολός τε** may either be joined to *ἀνάκτωρ* (after *ἐμπρέπων*) or to *φίλος κ.τ.λ.*—**πρόπολός κ.τ.λ.**: lit. 'high minister to those greatest nether monarchs there,' *i.e.* Πλούτωνος καὶ Περσεφόνης (schol.). The underworld has its grades of rank and power. The two supreme monarchs, whose will is law (*τύραννοι*), have their *πρόπολοι*, as the Persian monarch has his satraps and viziers, and these are the greater *ἀνάκτορες*, under whom are others, according to the rank they held in life. Agam. should have been as great as it was possible to be under 'those greatest.'—For the thought in *πρόπολος* cf. Eur. *Alc.* 756 *εἰ δέ τι κἀκεῖ* | *πλέον ἔστ' ἀγαθοῖς, τούτων μετέχουσ'* | *Ἄιδου νύμφη παρεδρεύοις*.

359 sq. **βασιλεὺς γὰρ ἦσθ' κ.τ.λ.** See crit. n. The general sense is 'Thou wast a king of kings,' not (as Kl.) 'erat (eras) rex...*unus ex eis* qui &c.' Conington in an excellent note shews that Aesch. had in mind a comparison with the position and titles of the Persian king. Cf. *Pers.* 23 *ταγοὶ Περσῶν*, | *βασιλῆς βασιλέως ὕποχοι μεγάλου*, with the (alleged) inscription on the tomb of Cyrus (*ap.* Strab. 15. 3) *ἐνθάδ' ἐγὼ κεῖμαι Κῦρος βασιλεὺς βασιλήων*. According to Strabo the tomb of Darius bore the words *φίλος ἦν τοῖς φίλοις*, but in a sense totally different from that of v. 353, and it is not likely that Aesch. was thinking of them.

of the nobly slain, a lord of mark and majesty beneath the earth, companion to those great-monarchs who reign there supreme. For in thy life thou wast a king of them whose hands had full allotting of men's doom and swayed the staff of sovereign command.

ΕΛ. Nay, father: nor shouldst thou have perished 'neath the walls of Troy, to be buried like the other spear-slain folk 2nd antistrophe.

Martin, *διαντλῶν* Schoemann. ⏚. **361** *πισίμβροτόν* M. *πεισιβρότῳ τε βάκτρῳ* Pauw, *πεϊσιμβρότου τε βάκτρου* Heath. Such wholesale changes of flexion-ending must be unconvincing. ⏚. **362** M lacks the sign of the speaker. ΗΛ. Hermann (from schol.).—*Τρωΐοις* Hermann, without cause. **363** *τείχεσσι* M, corr. Heath

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Con. remarks 'This is not precisely the Homeric conception of Agamemnon's position (compare, however, *Il.* 2. 183—197), but it is the form which the conception took in later writers (*e.g.* Sen. *Ag.* 39 *rex ille regum, ductor Agamemnon ducum*).'—**ὄφρ' ἔξῃς**: cf. Eur. *Hel.* 4 Πρωτεὺς δ', ὅτ' ἔξῃ, τῆσδε γῆς τύραννος ἦν, *Heraclid.* 8 Ἡρακλέει, | ὅτ' ἦν μεθ' ἡμῶν. The epic ὄφρα is found only three times in trag., viz. here, *Eum.* 339, and Soph. *El.* 225 (always in lyrics).

360 sq. **μόριμον λάχος πιπλάντων χεροῖν**. The meaning is rightly given by Kl. 'qui manu ratam reddunt sortem *letalem*,' *i.e.* who have the power of allotting the doom of death, the highest form of royal prerogative. *μόριμον* is the adj. of *μόρος*, which in tragedy invariably means 'death,' not 'fate' (*sup.* 18). The renderings 'who administer what Fate apportions them' (*λάχος βασιλείας*), or, 'who fulfil their destined lot,' are weak and irrelevant. The latter, indeed, is out of the question, since *χεροῖν* must belong to this clause. Otherwise the expression itself might be supported by *e.g.* Pind. *N.* 10. 57 *πότμον ἀμπιμπλάντες ὁμοῖον*, Hom. *Il.* 4. 170 *αἴ κε θάνῃς καὶ πότμον ἀναπλήσῃς βιότοιο*. Rather the sense of *πιμπλάναι* is that found occasionally with *πληροῦν* and *πληθύνεσθαι*, viz. of making *τέλειον* or *κύριον*. 'To make complete the lot of death with their hands' ='to make final the apportionment of death by (directions from) their hands.'—**πιπλάντων**: generic (of imperf.) without art. (=*εἴ τινες ἐπίμπλασαν*). Cf. 405 *φθιομένων*, *Pers.* 247 *ἰόντων*, *Ag.* 59 *πέμπει παραβᾶσιν Ἐρινύν* (=*εἴ τινες παρέβησαν*), Eur. *Phoen.* 270 *ἅπαντα γὰρ τολμῶσι* (=*εἴ τινες τολμῶσι*) *δεινὰ φαίνεται*.

361 **πεισίβροτόν τε βάκτρον**. If we speak of this as a zeugma (for *e.g. νωμῶντων βάκτρον*) we must remember that it was the more tolerable in Greek through the possibility of an expression 'fulfil the sceptre' in the sense of wielding to the full all its powers. Nor again would it be unlike Aesch. to regard these words with **τε** as appositional or exegetic, the *μόριμον λάχος* being signified by the movement of the sceptre and so identified with it.—For the sceptre as authority cf. Pind. *O.* 1. 19 Ἱέρωνος...*θεμιστεῖον ὃς ἀμφέπει σκᾶπτον*, *Pers.* 766 *σκῆπτρον εὐθυντήριον*, *Eum.* 629.

362—370 The schol. well observes *γυναικικῶς οὐδὲ τούτῳ ἀρέσκεται, ἀλλὰ τῷ μηδὲ τὴν ἀρχὴν ἀνῃρῆσθαι*, *i.e.* she rejects the wish of Or. and would have desired that her father should not be slain at all, but that his slayers should themselves have perished instead by some natural form of death. For the text see crit. n. and Appendix. *τεθάφθαι* may be regarded as certain, and the dat. <*δαίμοσιν*> after *δαμῆναι* would satisfy metre, sense and the scholion.

362 sqq. **μηδ'...φθίμενος...τεθάφθαι**: *λείπει τὸ ὤφειλες* (*i.e.* *ὤφελες*) of schol., though an incorrect account of the construction, proves that he did not read **τέθαψαι**. The infin. is frequently equivalent to imperat. Cf. Hom. *Od.* 11. 441 *τῷ νῦν μήποτε καὶ σὺ γυναικί περ ἥπιος εἶναι'* | *μηδ' οἱ μῦθον ἅπαντα πιφαυσκέμεν*, *P. V.* 738 *οἷς μὴ πελάζειν*. Goodwin *M. and T.* § 784. 'Nay, nor do thou have been buried' is, however illogical, a perfectly natural form of reply to the wish of Orestes.—**Τρωΐας** and **Σκαμάνδρου πόρον** (365) emphasize the distance from home, which Electra regards in its more saddening aspect (351 n.).

μετ' ἄλλῳ δουρικμῆτι λαῷ
παρὰ Σκαμάνδρου· πόρον τεθάφθαι·
πάρος δ' οἱ κτανόντες
νιν οὕτως δαμῆναι <– ⏑ –>
θανατηφόρον αἶσαν
πρόσω τινὰ πυνθάνεσθαι
τῶνδε πόνων ἄπειρον.

*ΧΟ. ταῦτα μέν, ὦ παῖ, κρείσσονα χρυσοῦ
μεγάλης δὲ τύχης καὶ ὑπερβορέου
μείζονα φωνεῖς· δύνασαι γάρ.

(cf. 349).—πατὴρ Heimsoeth. **364** μετ' ἄλλων M, corr. Stanley. The usual case with μετά was written automatically: 'with folk of other peoples (Trojans &c.)' is very strained.—δορικμῆτι M, corr. Blomfield. **365** τέθαψαι M, τεθάφθαι Tafel (with schol.). ϟ. τέθαψο Martin, Paley (as if dependent on εἰ γὰρ of 344): but this, if it had been possible, would have implied that Agam. had actually been so buried. **366** πάρος σ' οἱ κτάνον Enger, τεθάφθαι <πέπρωσο>· πάρος δ' οἱ κτανόντες οὕτω Hermann, πάρος δ' ἢ κτανόντεσσιν Wellauer. **367** οὕτω Porson.—δαμῆναι <φίλοις> Conington, from schol. τοῖς ἐκείνων. See Appendix. I think <δαίμοσιν> more likely

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364 **μετ' ἄλλῳ.** See crit. n. Cf. Hom. *Od.* 1. 237 εἰ μετὰ οἷς ἑτάροισι δάμη Τρώων ἐνὶ δήμῳ, and the same dat. ('among') in *Pers.* 616 λιβάσιν ὑδρηλαῖς παρθένου πηγῆς μέτα.—**ἄλλῳ**: idiomatic (187 n.), 'the general folk' or 'the folk in general,' among whom Agam. is not properly included. Cf. Hom. *Od.* 2. 239 νῦν δ' ἄλλῳ δήμῳ νεμεσίζομαι (the people, apart from him), *Il.* 11. 795 ἀλλά σέ περ προέτω, ἅμα δ' ἄλλος λαὸς ἑπέσθω, which differ from *Od.* 24. 37 ὃς θάνες ἐν Τροίῃ ἑκὰς Ἄργεος· ἀμφὶ δέ σ' ἄλλοι | κτείνοντο Τρώων καὶ Ἀχαιῶν υἷες ἄριστοι, Eur. *Suppl.* 756 ὁ δ' ἄλλος ποῦ κεκμηκότων ὄχλος; — **δουρικμῆτι**: 'slain by (not 'wearied with') the spear.' Cf. Soph. *Aj.* 324 βοτοῖς σιδηροκμῆσιν.

366 sq. **πάρος δ' οἱ κτανόντες... δαμῆναι.** The infin. of wish or bidding relating to the 3rd pers. requires its subject in the accusative. This follows from its dependence on an implied εὔχομαι, κελεύω, δός, or the equivalent of one or other of these. Cf. Goodwin *M. and T.* §§ 784. 2, 785. Here, a nom. and infin. having preceded, the same construction *might* perhaps be maintained by an incorrect assimilation. Wecklein compares Hom. *Il.* 6. 86 Ἕκτορ, ἀτὰρ σὺ πόλινδε μετέρχεο, εἰπὲ δ' ἔπειτα | μητέρι σῇ καὶ ἐμῇ· ἣ δὲ ξυνάγουσα γεραιὰς | ..... | οἳ-ξασα... | ...θεῖναι κ.τ.λ., which, however, is not parallel, since θεῖναι obviously reverts with sheer anacoluthon to dependence on εἰπέ. But it is surely quite satisfactory here to take οἱ κτανόντες as 2nd pers., 'ye who slew.' This, moreover, affords the most obvious justification for **νιν**. Electra turns with dramatic effect from the address to her father and speaks with a denunciatory gesture outward in the direction of Clytaemn. and Aegisthus. — **πάρος** = 'rather.' Cf. *prius*, πρόσθεν (1004, Eur. *Andr.* 1189 sqq.).

367 **οὕτως.** In the defect of the text it is not quite certain whether this word belongs to κτανόντες ('they who slew him thus wretchedly') or, as in οὕτω ἁπλῶς, οὕτω πίνοντας πρὸς ἡδονήν and the like, conveys the notion 'simply a death in the common course of fate.' The latter appears distinctly more to the point. Electra would have wished them dead, but through some natural order of things, so that Agam. would not have been slain by them and there would have been no cause of sorrow or need of vengeance: 'all these troubles would have been unknown' (v. 370).—**δαμῆναι...αἶσαν**: the contained accus. as in Hom. *Od.* 13. 384 φθίσεσθαι κακὸν οἶτον ἐνὶ μεγάροισιν ἔμελλον, 1. 166 ὁ μὲν

beside Scamander's passage. Rather should ye who slew him have met, as it might chance, your allotted doom of death, so that one heard of it far off, with no taste of these troubles.

CHO. The wish thou utterest, child, is for better than gold, for greater than great good fortune, aye, than the fortune of the blest: wishing is free.

to represent the loss after *δαμῆναι*. ∮. **368** *θανατηφόρον* M. **369** *πρόσω* M, corr. Hermann. See on v. 349. *πρὸ σοῦ* Bamberger. **371** XO. (absent in M) was added by Turnebus. **372** *τε* for *δὲ* Kirchhoff. ∮.—*φωνεῖ· ὁ δυνᾶσαι γάρ* M. Hermann changed o to c, but the error is in this case remarkable. Possibly *φώνει· δύνασαι γάρ*, the *ὁ* being originally superscript in fancied correction of *δυνᾶσαι* (*φωνεῖς· ὁδυνᾷ γάρ* Porson). I am inclined, however, to suggest *φώνει· τὸ δύνᾳ γάρ* (cf. *Suppl.* 1058 *τὸ γένοιτ' ἄν* and Eur. *Andr.* 237 *δρᾷς δέ μ' εἰς ὅσον δύνᾳ*, with *Eum.* 86 *ἐπίστᾳ*). Of this *δύνασαι* would be a gloss, while *ὁ* is a remnant of the unfamiliar demonst. *τὸ*.

ὡς ἀπόλωλε κακὸν μόρον. There is more naturalness in both *αἶσαν* and its adj. thus construed, than if we join them with *πυνθάνεσθαι*.

The conjecture **δαμῆναι** ** <* **δαίμοσιν** *>* (with *αἰῶνα κτίσας* in the strophe) relies for its suggestion upon the schol. *τοῖς ἐκείνων*, for its construction upon *e.g.* Hom. *Od.* 3. 410 *κηρὶ δαμείς*, *Il.* 18. 103 *δάμεν Ἕκτορι δίῳ*, 22. 40 *Πηλείωνι δαμείς*, and for its sense upon the common use of *δαίμων* = 'attendant genius' or 'fate.' Cf. Hom. *Od.* 11. 61 *ἆσέ με δαίμονος αἶσα κακή*, *Il.* 8. 166 *πάρος τοι δαίμονα δώσω* (= *δόμεν θάνατον* elsewhere), Menand. *incert.* 18 *ἅπαντι δαίμων ἀνδρὶ συμπαρίσταται | εὐθὺς γενομένῳ, μυσταγωγὸς τοῦ βίου*. 'Would that they had simply succumbed to their apportioned death at the hands of their attendant fate.' Logically, of course, death must so come in any case, but the Greeks found no difficulty in distinguishing death *κατ' αἶσαν* or *κατὰ μοῖραν* from death *ὑπὲρ αἶσαν*, *ὑπὲρ μοῖραν*.

369 sq. **πρόσω τινὰ πυνθάνεσθαι**. The infin. is consecutive (*i.e.* = *ὥστε τινὰ π.*).—**τινά**: all concerned; not simply = *ἡμᾶς*.—**πρόσω**: aloof from sight or intervention.—**τῶνδε πόνων**: all that we have suffered and are still to undertake.

371 **ταῦτα μέν**. It is not altogether certain (since the particle follows *ταῦτα* and not *κρείσσονα*) whether **μέν** is answered by **δὲ** or by the sense introduced with **ἀλλά** (374). In the former case (which is the more probable, if we read *φωνεῖς*) the meaning is 'an excellent wish is this, *but* for good fortune too great'; in the latter 'an excellent wish, it is true, is this, *though* for too great good fortune...*But* (let us leave wishing)....' *ἀλλά* after *μέν* is, of course, frequent (cf. inf. 740—743, *Pers.* 179 *πολλοῖς μὲν ἀεὶ νυκτέροις ὀνείρασιν | ξύνειμι'... | ἀλλ' οὔτι πω τοιόνδ' ἐναργὲς εἰδόμην*), but the combination *ἀλλὰ...γάρ* is regularly independent, and agreement in the *εὐχή* as ideal is qualified by a reminder that it is too transcendental. —*φωνεῖς* is understood with the present line, not *ἐστί*.—**κρείσσονα χρυσοῦ**. Cf. Arist. *paean. Herm.* 7 *χρυσοῦ τε κρείσσω καὶ γανέων*, Catull. 107. 3 *est gratum nobisque est carius auro*. Proverbially *χρυσός* = 'desirable as gold.' Cf. Pind. *O.* 1. 1 sq., Eur. *Tro.* 432 *ὡς χρυσὸς αὐτῷ τἀμὰ καὶ Φρυγῶν κακὰ | δόξει ποτ' εἶναι*. So the adj. [Plat.] *Ep.* 7. 324 D *ὁρῶν τοὺς ἄνδρας χρυσῆν ἀποδείξαντας τὴν ἔμπροσθεν πολιτείαν*, Luc. *Peregr.* 33 *χρυσῷ βίῳ...χρυσῆν κορώνην ἐπιθεῖναι*.

372 sq. **καὶ ὑπερβορέου**. **καὶ** is corrective of *μεγάλης*: 'nay.' The life of the Hyperboreans is described in Pind. *P.* 10. 37 sqq. *Μοῖσα δ' οὐκ ἀποδαμεῖ | τρόποις ἐπὶ σφετέροισι· παντᾷ δὲ χοροὶ παρθένων | λυρᾶν τε βοαὶ καναχαί τ' αὐλῶν δονέονται· | δάφνᾳ τε χρυσέᾳ κόμας ἀναδήσαντες εἰλαπινάζουσιν εὐφρόνως. | νόσοι δ' οὔτε γῆρας οὐλόμενον κέκραται | ἱερᾷ γενεᾷ· πόνων δὲ καὶ μαχᾶν ἄτερ | οἰκέουσι φυγόντες | ὑπέρδικον Νέμεσιν*. Hdt. (4. 32) states that Hesiod and Homer (*ἐν Ἐπιγόνοισι*, 'if the poem is really his') had 'remarks upon the Hyperboreans.' Wecklein quotes Pomp. Mel. 3. 5 *diutius quam ulli mortalium et beatius vivunt*.

373 **μεῖζονα**. The verb being *φωνεῖν*, not *εὔχεσθαι*, there is some suggestion of

ἀλλὰ διπλῆς γὰρ τῆσδε μαράγνης
δοῦπος ἱκνεῖται· τῶν μὲν ἀρωγοὶ
κατὰ γῆς ἤδη· τῶν δὲ κρατούντων
χέρες οὐχ ὅσιαι στυγερῶν τούτων·
παισὶ δὲ μᾶλλον γεγένηται.

στρ. γ'. *ΟΡ. τοῦτο διαμπερὲς ὡς <c'>
ἵκεθ' ἅπερ τε βέλος,

The οὐ δύνασαι γάρ of Jacob violates synaphea. **374** μαράγμης M, corr. Robortello. **375** σφῶν μὲν Martin. ⏚.—ἀρωγὴ Metzger, to provide a subj. for γεγένηται. **376** καταγῆς (with ᾶ over ῆ by m).—τῶνδε M. **377** ὁσί * τυγερῶν M, corr. m.—στυγερῶν γ' ὄντων Hermann, στυγερῶν τούτῳ Bamberger, στυγερῷ τούτω Blomfield. ⏚.

presumption, as in μέγα φωνεῖν.—**δύνασαι γάρ**: *i.e.* wishes are free (ῥᾴδιον γὰρ τὸ εὔχεσθαι schol.). The phrase was current in various applications. Cf. Hom. *Od.* 5. 25 Τηλέμαχον δὲ σὺ πέμψον ἐπισταμένως· δύνασαι γάρ, Pind. *N.* 7. 95 τὸν δ' ἐπέοικεν Ἥρας πόσιν τε πειθέμεν | κόραν τε γλαυκώπιδα—δύνασαι δέ—βροτοῖσιν ἀλκάν | ...διδόμεν, Luc. *Imag.* 12 (quoting) ἄμειψαι αὐτῷ τῷ μέτρῳ, φασίν, ἢ καὶ λώιον· δύνασαι γάρ. In 3rd pers. Hom. *Od.* 16. 208 ἤ τέ μ τοῖον ἔθηκεν, ὅπως ἐθέλει· δύναται γάρ.

374 ἀλλὰ...γὰρ κ.τ.λ.: *i.e.* ἀλλὰ (διπλῆς γὰρ...ἱκνεῖται) τῶν μὲν κ.τ.λ. See 74 sqq. (n.). The objection to rendering ἀλλὰ...γὰρ by 'however' does not lie in the mere asyndeton of the next clause, but in a loss of the close connection of sense. The help from below actually comes through the agency of the μάραγνα. —**διπλῆς τῆσδε μαράγνης**. See note introductory to vv. 314—421. Dr Verrall writes that, while not withdrawing his interpretation which makes the invocation of the dead itself the 'scourge,' he now thinks 'the use of this word or metaphor may be partly and even principally explained by the practice of beating the ground with the hands as a means of waking and calling up subterranean powers.' This satisfactory explanation is borne out by the choice of the word δοῦπος. To be precise, all the procedure in the θρῆνος (which is δίπαις and ἐν μέρει on either side of the tomb), with its beating of the breast (κομμός, *planctus*), its lashing reminders of the murder and humiliation (*Suppl.* 475 μαστικτῆρα καρδίας λόγον, *S. c. T.* 369 θείνει τ' ὀνείδει), and its striking upon the ground with hands or feet, is included in the double *stimulus* to wake and urge on (cf. 493 ἆρ' ἐξεγείρῃ τοῖσδ' ὀνείδεσιν, πάτερ;) the Chthonian powers. There is, of course, a metaphor from the whip with double lash known as the διπλῆ μάστιξ (*Ag.* 647, Soph. *Aj.* 242), or δίγονος μάσθλης (Soph. *fr.* 125). Cf. ἀμφιπλὴξ ἀρά (Soph. *O. T.* 417).

375 ἱκνεῖται: 'goes home,' 'tells,' *i.e.* reaches its destination and effect (cf. Fr. *arriver*). *S. c. T.* 550 ἱκνεῖται λόγος διὰ στηθέων.—**τῶν μὲν**: 'of the one side' (or 'cause'). The gender may be either neut. or masc.—**ἀρωγοὶ** (sc. ὑπάρχουσιν): 'partisans,' with a reference to the law courts. Cf. *Eum.* 601 ἀρωγὰς ἑκ τάφου πέμπει πατήρ (and context), Hom. *Il.* 18. 502 λαοὶ δ' ἀμφοτέροισιν ἐπήπυον, ἀμφὶς ἀρωγοί.

376 ἤδη: somewhat emphatically placed. Their help may henceforward be taken for granted; the appeal which reaches them is so just.—**τῶν δὲ κρατούντων**. The antithetic τῶν δὲ ('but of the other side') is amplified by κρατούντων, but is not converted into the mere article. We should not render 'while, on the side of the rulers' but 'while, of the other side, though they are (now) the strong.'

377 χέρες οὐχ ὅσιαι. We should not assign to this the special meaning that their offerings (256 χειρὸς n.) are scorned, as in *Ag.* 769 τὰ χρυσόπαστα δ' ἕδεθλα σὺν πίνῳ χερῶν | παλιντρόποις ὄμμασι λιποῦσ' ὅσια προσέφατο (sc. Δίκη). Rather the metaphor throughout is from the courts. and the possession of impure hands is evidence of guilt pointed out by the Erinyes. Cf. *Eum.* 313 τοὺς μὲν καθαρὰς |

But the thud of this double scourge goes home. E'en now our cause finds champions under earth, while the hands of them who lord it—yon wretches there—are hands of sin. 'Tis the children who have won.

Or. Hath this reached, like an arrow, right home to thee, 3rd strophe.

378 παισὶ τὸ μᾶλλον Hartung. It would be easy to suggest πᾶσι ('in all respects'), or πάσαις (sc. ταῖς ψήφοις) δὲ μάλ' οὖν. The text, however, is better. ⏚.—γεγένηνται Pearson, νενέμηται Martin. **379** M has no person-sign. OP. Portus, HA. schol., Robortello. ⏚.—ὡς M (corrected from ὡς). οὖς Schütz, ὦθ' Meineke. I have restored ὡς <σ'>. ⏚. **380** ἵκετο M, corr. Hermann.—ἄπερ τι Schütz.

χεῖρας προνέμοντας | οὔτις ἐφέρπει μῆνις ἀφ' ἡμῶν. | ... | ὅστις δ' ἀλιτῶν... | χεῖρας φονίας ἐπικρύπτει, | μάρτυρες ὀρθαὶ τοῖσι θανοῦσιν | παραγιγνόμεναι πράκτορες αἵματος | αὐτῷ τελέως ἐφάνημεν.—**στυγερῶν τούτων**: a scornful apostrophe as an afterthought, accompanied by a gesture. οὗτος (*iste*) is habitual in forensic contempt.

378 **παισὶ δὲ μᾶλλον γεγένηται.** Cf. (with the necessary reservations) Shak. *Haml.* 2. 2. 350 *Do the boys carry it away?* The phrase μᾶλλον γίγνεταί (impers.) τινι was probably current in the sense of an account being in one's favour. γίγνεσθαι (τὸ γιγνόμενον), like ἱκνεῖσθαι (τὸ ἱκνούμενον), is used of amounts accruing, and an impersonal γίγνεται stands on the same footing with συμβαίνει, ἀποβαίνει and the like. Hence μᾶλλον ἐμοὶ γίγνεται (ἢ σοί) = 'the account is *rather* on my side (than on yours),' while πλέον would express the same thing in another way (= 'it amounts *to more* for me than for you'). The expression might perhaps be particularly applied to the ψῆφος of verdicts (cf. παντόθεν πληθύνομαι, ταύτῃ πλεῖστός εἰμι &c.). Conington was in search of this meaning when he referred to πλέον ἔχειν or φέρεσθαι. Cf. Theogn. 1286 νικήσας γὰρ ἔχεις τὸ πλέον ἐξοπίσω.—**παισὶ**: not = τοῖς παισὶ but καὶπερ παισὶν οὖσι, *i.e.* strong as the guilty are, children win the day against them. See v. 476 with the note there.—**γεγένηται.** The perf. keeps up the notion of ἤδη; the success is already won.

[Otherwise we might render (1) = ἅτε παισὶν οὖσι, *i.e.* 'seeing that you are the children (of Agam.)' it follows that you are more to him. But this is too specific for the Greek: (2) 'and children (always) have the advantage (over others, in the courts),' γεγένηται being gnomic.]

379—384 The MS and editions give this passage as an assertion instead of a question, and thereby create several difficulties of both sense and construction. **τοῦτο...κ.τ.λ.** is rendered 'That saying pierces my ear,' although (besides the fact that ἵκεθ' should answer to ἱκνεῖται of v. 375) there is nothing special in the character of the last speech to call for so peculiar an exclamation, even if it were relevant to the following words. **Ζεῦ Ζεῦ ...χειρί** is then an apostrophe, followed by an abrupt δὲ-clause, before which an aposiopesis or ellipse must be understood. By dividing the passage into two questions, treating τελεῖται as fut., and changing (with Steph.) the accent on ὅμως, these difficulties disappear together.

Whether the words should be assigned to Orestes (as by Portus) or to Electra (as by a schol.) can hardly be decided on internal grounds. But (1) the promised arrangement ἐν μέρει (331) naturally suggests the turn of Orestes, (2) the failure of confidence which appears in the antistrophe is better suited to Electra.

379 **τοῦτο**: this appeal and plea.—**διαμπερὲς**: sc. through the earth. The sense is carried on by **ἅπερ τε βέλος**, in which **τε** may either be exegetical ('right through, *yes*, like an arrow') or (perhaps less probably for Aeschylus) form part of the adv. (cf. ὥστε, ἅτε, ὡσεί τε, ἐπεί τε &c.). The simile here corresponds to the metaphor in Eur. *Or.* 1241 εἴπερ γὰρ εἴσω γῆς ἀκοντίζουσ' ἀραί, | κλύει.—**ὡς*** <σ'>: *i.e.* ἐς σέ. See crit. n. **οὖς** is commonly accepted from Schütz, but, though the sense is perfectly good, the change is a shade further from M. The failure to recognise ὡς as prep., while it has caused the loss of σ', has preserved a word which

Ζεῦ Ζεῦ, κάτωθεν ἀμπέμπων
ὑστερόποινον ἄταν
βροτῶν τλάμονι καὶ πανούργῳ
χειρί; τοκεῦσι δ' ὁμῶς τελεῖται;

στρ. β'. *ΧΟ. ἐφυμνῆσαι γένοιτό μοι 385
πγκάεντ' ὀλολυγμὸν ἀνδρὸς
θεινομένου γυναικός τ'
ὀλλυμένας· τί γὰρ κεύθω
φρέν', ὃ θεῖον ἔμπας

381 ἀμπέμπειν (=imperat.) conj. W. G. Headlam, ἄμπεμψον Portus, ἄμπεμπ' ὦ Musgrave. With the punctuation in the text no change is needed. κάτωθεν ἰάλλων Emperius for metre, but δᾶΐξας (395) is correct. **382** ἄτην M, but with α superscript by m. **383** τλήμονι M, corr. Hermann (cf. v. 22). **384** I have placed interrogation marks at χειρί and τελεῖται. ϕ.—ὅμως M, ὁμῶς Stephanus (and τελεῖτε).—Suggestions are numerous, *e.g.* τοκεῦσιν ὅμως τελεῖσθαι Heimsoeth, τοκεῦσιν

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was very liable to be altered into ἐς. Though the MSS of Aesch. retain no instances, ὡς is occasionally found in Eurip. and three times in Soph., as well as belonging to the best Attic prose and to comedy.—**ὡς σ'** is to be preferred to **ὥς σ'** on grounds of sense. The appeal becomes special, to the *μέγιστος τύραννος* (357) of the Chthonian powers. 'Doth this reach (even) to *thee*, thou nether Zeus?' The elision in the emphatic pronoun is frequent. Cf. Eur. *Hipp.* 323 ἔα μ' ἁμαρτεῖν· οὐ γὰρ ἐς σ' ἁμαρτάνω, Soph. *O. T.* 64 ἡ δ' ἐμὴ | ψυχὴ πόλιν τε κἀμὲ καὶ σ' ὁμοῦ στένει.—**ἵκεθ'** takes up ἱκνεῖται (375).

381 **κάτωθεν ἀμπέμπων**: vocat. (=ὃς κάτωθεν ἀμπέμπεις). The words define Zeus as **Ζεὺς καταχθόνιος** (Hom. *Il.* 9. 457), *i.e.* Hades. Cf. **Ζεὺς χθόνιος** (Hes. *Opp.* 463, Soph. *O. C.* 1606), *Suppl.* 162 τὸν γάιον, | τὸν πολυξενώτατον | Ζῆνα τῶν κεκμηκότων, *ibid.* 237 Ζεὺς ἄλλος ἐν καμοῦσιν, *Ag.* 1385 τοῦ κατὰ χθονὸς | Διός. Compare also *Pers.* 652 'Αιδωνεὺς ἀναπομπὸς...' Αιδωνεύς.

382 **ὑστερόποινον**: *i.e.* which comes late, but comes nevertheless. So *Ag.* 58 ὑστερόποινον | πέμπει παραβᾶσιν Ἐρινύν, Hor. *O.* 3. 2. 31 *raro antecedentem scelestum* | *deseruit pede Poena claudo.* Cf. inf. 955.—**ἄταν**: personified.

383 **τλάμονι**: 'wicked,' 'daring,' intensified (or corrected) by **καὶ πανούργῳ** (cf. 372). The whole=πάντα ποιεῖν τολμώσῃ. Cf. Soph. *Ph.* 363 οἱ δ' εἶπον, οἴμοι, τλημονέστατον λόγον ('most cruel'), *El.* 439 τλημονεστάτη γυνή.—**πανούργῳ** (=παντουργῷ Soph. *Aj.* 445) is used in an early sense (=παντόλμῳ) different from that in prose, where it implies cunning knavery.

384 **τοκεῦσι δ' ὁμῶς τελεῖται;** The Greek words are charged with Aeschylean double meanings (see note introductory to vv. 32—36). There is parallel reference (1) to the birth of children resembling their parents, (2) to the payment of a debt with interest. Both are ways of demanding that 'like for like' should be paid. (1) 'and shall it (the punishing ἄτη) *come to birth* so as to resemble its parents (viz. the deeds of sin which begat it)?' Cf. the familiar *τίκτουσιν δὲ γυναῖκες ἐοικότα τέκνα γονεῦσι* (Hes. *Opp.* 233), Pind. *P.* 2. 88 ἀμφοτέροις ὁμοῖοι τοκεῦσι, and, for the whole thought, *Ag.* 760 sqq. φιλεῖ...τίκτειν ὕβρις...δαίμονα...ἄτας εἰδομέναν τοκεῦσιν. For τελεῖται in this sense cf. 283 (n.): (2) 'and shall it (as the τόκος, 'child'='interest') be *paid* to match that which begat it?' The original sum of sin is regarded as a debt, to be paid back with the τόκος which it begets as τοκεύς. Cf. Hom. *Il.* 4. 160 εἴπερ γάρ τε καὶ αὐτὶκ' Ὀλύμπιος οὐκ ἐτέλεσσεν, | ἕκ τε καὶ ὀψὲ τελεῖ, σύν τε μεγάλῳ ἀπέτεισαν. Conington, though missing the intended sense, nevertheless well compares ὁμῶς τελεῖται with *τίνειν ὁμοῦ* of *Ag.* 1324.

385 sq. **ἐφυμνῆσαι ... ὀλολυγμόν.** These words give more definite expression to the preceding prayer. As, when

Zeus, Zeus, who sendest up from beneath the blow of waiting vengeance on the wicked and reckless handiwork of men? And shall the payment match the deed, child like to parent?

ΧΟ. May it be mine to chant with loud zest the sacrificial cry, where a man receives the stroke, a woman the victim's death. For why should I hide my thought? Why hide the heaven-sent presage—for 'tis none else—that visits me, while 2nd strophe.

ὅπως τελεῖται Bothe (*τελῆται* Scaliger), *τοκεῦσιν ὁμῶς τελευτᾶν* Martin, *τόκοισι δ' ὅμως* Merkel. **385** XO. is due to Turnebus. **386** *πευκήεντ'* M, corr. Dindorf. ⏚. *πυρκάεντ'* Firnhaber. **386—390** In view of the antistrophe I have followed Wecklein in the division of the verses. M ends the lines respectively at *ὁλολυγμὸν, θεινομένου, ὀλλυμένας, φρενὸς, ποταῖαι, πρῴρας.* **387** *θινομένου* M (with ει over ι by m). **388** *ὀλλυμένης* M (with α over η by m). **389** *φρενὸς θεῖον* M. I have restored *φρέν', ὃ θεῖον.* ⏚. *φρενὸς οἷον* Hermann (*ἰὸν* H. L. Ahrens, *οὖρον*

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the victim is smitten at a sacrifice, women raise the *ὁλολυγμός*, so the Chorus hopes that it may soon raise the same cry over a sacrifice of atonement, at which the victims are a *man* and a *woman* (viz. Aeg. and Clyt.). With this explanation the point of *ἀνδρὸς* and *γυναικός* becomes clear, as well as the occasion for the pres. participles.—For the practice itself cf. Hom. *Od.* 3. 449 *πέλεκυς δ' ἀπέκοψε τένοντας | αὐχενίους, λῦσεν δὲ βοὸς μένος· αἱ δ' ὁλόλυξαν | θυγάτερες, Ag.* 599 *ὅμως δ' ἔθυον· καὶ γυναικείῳ νόμῳ | ὁλολυγμὸν ἄλλος ἄλλοθεν κατὰ πτόλιν | ἔλασκον εὐφημοῦντες, S. c. T.* 254 *ὁλολυγμὸν...Ἑλληνικὸν νόμισμα θυστάδος βοῆς*, Eur. *Or.* 1139 &c. The cry implies jubilation. Cf. Hom. *Od.* 22. 407 *ἡ δ' ὡς οὖν νέκυάς τε καὶ ἄσπετον εἴσιδεν αἷμα, | ἴθυσέν β' ὁλολύξαι, Ag.* 592, 1235 &c.

386 *πυκάεντ'* (Dind.). The *πευκήεντ'* of M can hardly stand, even if we allow the quantity of the first syllable. Explanations have been attempted: (1) 'the *ὁλολυγμός* associated with the *πεύκη*' (presumably to distinguish it from other *ὁλολυγμοί*), which, since the *πεύκη* is the favourite wood for the funeral pile (v. 267), ='the shout over the pyre.' But, apart from the objections that *ὁλολυγμός* cannot be used in classical Greek for the funeral *ululatus* (a difficulty which might be surmounted by assuming an oxymoron), and that *πευκήεις* should mean 'made of (or 'full of') pine,' *πευκήεις ὁλολυγμός* is an almost inconceivable expression: (2) 'sharp,' 'piercing.' But this sense has no warrant, and would in any case be inappropriate. (*ἐχεπευκής, ὀξυπευκής* express pain or bitterness.)

On the other hand a word *πυκᾶες* is given by the grammarian Theognostus (Can. p. 23. 12) as=*ἰσχυρόν*, and here the schol. explains by *παυηγυρικόν* ('in fine festal style'), *λαμπρόν*. The form (or the accent) in Theogn. is almost certainly wrong, and we may reasonably assume an adj. *πυκήεις* constructed from **πυκή* (cf. *πυκάζω, πυκ-νό-ς, πύκα*) like *τιμήεις, ὑλήεις* &c. The meaning would be 'thick,' 'compact,' 'strong,' *i.e.* full and hearty.

387—392 *τί γὰρ κεύθω *φρέν', ὃ θεῖον κ.τ.λ. i.e.* it may seem a savage and daring prayer, but I may not seek to hide my feeling, seeing that it is inspired by divine possession.—In correcting the metre we should by all means retain **θεῖον**, which was obviously read (though wrongly explained) by the schol. and is intimately bound up with the sense of the whole passage. The alteration must be made in **φρενὸς**, although in point of grammar the locat. gen. is beyond objection (v. 182 n.). The easy corruption of ΦΡΕΝΟΘΕΙΟΝ was made the more natural by the gender of the relative. The construction in the text is *τί γὰρ κεύθω φρένα*, (viz. *κεύθουσα*, or *τί κεύθω*) *ὃ θεῖον ποταῖαι;* see the notes following.

387 sq. *τί γὰρ κεύθω φρέν'*: with a recollection of *e.g.* Hom. *Il.* 9. 313 *ὅς χ' ἕτερον μὲν κεύθῃ ἐνὶ φρεσίν, ἄλλο δὲ εἴπῃ*. Cf. sup. **101**, Eur. *Suppl.* 295 *μῦθος, ὃν κεύθω* &c.

389 *ὅ* is not here substituted for *ἥ* as the generic relat. for the particular (a change which is not rare: cf. Eur. *Hel.* 1687 *γνώμης, ὃ πολλαῖς ἐν γυναιξὶν οὐκ ἔνι*, Plat. *Rep.* 359 C *διὰ τὴν πλεονεξίαν, ὃ πᾶσα φύσις διώκειν πέφυκεν*, Soph. *O. T.*

ποτᾶται, πάροιθεν δὲ πρῴρας
δριμὺς ἄηται κραδίας
θυμός, ἔγκοτον στύγος;

ἀντ. γ'. *ΗΛ. καὶ πότ' ἂν ἀμφιθαλὴς
Ζεὺς ἐπὶ χεῖρα βάλοι,
φεῦ φεῦ, κάρανα δαΐξας;
πιστὰ γένοιτο χώρᾳ.

O. Müller), *φρενόθεν γὰρ* Emperius, *φρενί; θοῦον* Schütz. **390** I have removed to *στύγος* a mark of interrog. usually placed at *ποτᾶται*. ♀. **391** *ἀήται* M (with a blur over *η*, as if *ἀῆται* had been first written), corr. m. *ἀήτας* Salvini. Most of the alterations here (*e.g. δριμὺς ἦται καρδίας* Porson) have been called forth to fit

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541 *τυραννίδα | θηρᾶν, ὃ πλήθει χρήμασίν θ' ἁλίσκεται*), but introduces an indirect question. Lit. 'why should I hide my thought?' *i.e.* 'why hide what a feeling persists in haunting me?'—(To render as double accus. 'why should I hide from my mind the feeling &c.' is somewhat too introspective for Greek.)—**θεῖον** (*i.e. θεῖον ὄν*) a defence for the feeling, which is declared to be an afflatus—a visitation and a presage. It comes *οὐκ ἄνευ τινὸς ἐπιπνοίας θεῶν* (Plat. *Legg.* 811 c). This notion connects with the following metaphor of the breeze 'blowing' in the heart. That Apollo has commanded the vengeance is not directly in point, but may be glanced at.—**ἔμπας**: 'none the less (for anything I may do).' The word is brought close to *θεῖον* in order to emphasize the hopelessness of resistance.

390 ποτᾶται. Exactly similar is *Ag.* 966 *τίπτε μοι τόδ' ἐμπέδως | δεῖμα προστατήριον | καρδίας τερασκόπου ποτᾶται;* In describing such excitement Greek may either speak of the feeling as hovering (*ποτώμενον*) at the heart, or of the heart itself as fluttered (*πεποτημένη*) with the feeling.—**πάροιθεν δὲ κ.τ.λ.** This exegetic clause is more idiomatic if marked as still within the question than as an independent sentence with *δὲ=γὰρ*. Since in Greek a demonstr. clause regularly takes the place of a second relative, 'why should I hide what a feeling (*ὅ*) haunts my heart and *how* (*ὅπως δὲ πάροιθεν*) anger blows keen?' becomes naturally *τί κεύθω...ὃ... ποτᾶται ... πάροιθεν δὲ ...;* —**πάροιθεν... πρῴρας**: *i.e.* the *θεῖον πνεῦμα* is a stubborn wind full ahead, against which my heart can make no way, but is at its mercy (*ἔμπας sup.*). Cf. Soph. *Ph.* 639 *ἐπειδὰν πνεῦμα τοὐκ πρῴρας ἀνῇ, | τότε στελοῦμεν· νῦν γὰρ ἀντιοστατεῖ.* Metaphors from winds and ships were much more in popular vogue with the Athenians than with us. Cf. *οὐρίσας* 316 (n.).

391 δριμὺς: predic. 'blows keen' (cf. *πνεῖ λαμπρός, μέγας, πολύς*) rather than mere epithet. Of anger Hom. *Il.* 18. 322 *δριμὺς χόλος.*—**ἄηται...θυμός.** Cf. Hom. *Il.* 21. 386 *δίχα δέ σφιν ἐνὶ φρεσὶ θυμὸς ἄητο*, *Ag.* 229 *φρενὸς πνέων δυσσεβῆ τροπαίαν*, Eur. *Phoen.* 454 *θυμοῦ πνοαί.*—For the notion of anger as wind cf. Milt. *P. L.* 9. 121 *Nor only tears | Rained at their eyes, but* high winds *worse within | Began to rise; high passions, anger, hate.* —**κραδίας**: with *πρῴρας*, which could hardly stand without definition. Cf. *Suppl.* 1000 *ἐν πρύμνῃ φρενός.*

392 ἔγκοτον στύγος explains and intensifies *θυμός*. The anger is 'vengeful loathing.' (Less well the words might be regarded as (1) contained acc. with *ἄηται* 'keen anger blows (a gust of) wrathful loathing' or (2) accus. in appos. to the whole thought.)

393 sqq. **καὶ πότ' ἂν κ.τ.λ.** It is shewn in the reply (v. 399 'Nay, it is the law...') that the tone of this passage is one of doubt or despondency, as is plainly the case with the next strophe. See the comment of the Chorus (409 sqq.). Nor does it seem possible to render *καὶ πότ' ἂν...βάλοι;* in any other way than (with Bamberger) as a question of incredulity or despair. Cf. *Ag.* 1197 *καὶ πῶς ἂν ὅρκου πῆμα γενναίως παγὲν | παιώνιον γένοιτο;* Editors who give to *πότ' ἄν* the sense of *utinam* (as in *πῶς ἄν*) have not shewn that *καί* can introduce that form of expression. That such a sense should be

full against my heart passion blows keen, in hatred bent on vengeance?

ΕΛ. Nay, when will Zeus, a father's and mother's God, lay on his hand—ah me!—and cleave their heads? Let 3rd antistrophe.

different restorations of the antistrophic line. ⏑ – ⏑ – *καρδίας* M, corr. Hermann. **392** *στυγὸς* M, corr. m. **393** The person-sign is missing. HA. Portus, OP. Hermann. See note to 379.—*καὶ πότ'* M (altered to *καί ποτ'*). *ναί, πότ'* might be suggested, but ⏑ – ⏑ – *ἀμφιλαφὴς* H. L. Ahrens, *ἀμφιθαλῆ* Jacob, *ἀμφιλαφῆ* Hartung. ⏑ – ⏑ – **395** *δαΐξαι* Musgrave. **396** Perhaps *πίσθ' ἃ γένοιτο*, with the question-sign re-

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sought is, indeed, natural (cf. Soph. *El.* 814 *ποῦ ποτε κεραυνοὶ Διός;* Ben Jonson *Cat.* 3. 2 *Hath Jove no thunder? S. c. T.* 617 *βαλὼν Ζεύς σφε κάνοι κεραυνῷ*), but here, while the wish is equally implied, the possibility of its realisation is doubted. It should be observed that Electra is answering the *θεινομένου*, *ὀλλυμένας* (387 sq.) of the Chorus. 'Nay, when should Zeus smite them as you ask?'

393 **ἀμφιθαλὴς** has been explained (by Weil) as 'strong on both sides' (*i.e.* using both hands, to strike the pair of guilty heads), or as simply 'mighty' (Sidgwick). For these senses *ἀμφιλαφὴς* would be more intelligible. Wecklein interprets 'wrapped in flame' (identifying Zeus with his lightning). Cf. *Ag.* 1140 *ἀμφιθαλῆ κακοῖς βίον*. It would have been possible also to suggest 'Zeus in both worlds' (cf. 381 n.). Regardful of the established meaning Butler interpreted 'protecting the orphan,' *i.e.* serving for both parents. All these renderings, however, are forced attempts to make the word fit the supposed wish. But, in the despairing question, *ἀμφιθαλὴς*='God of both parents' (*i.e.* no less of the one than of the other), *Ζεὺς πατρῷος καὶ μητρῷος*. Cf. *Ζεὺς ὁμόγνιος, ὁμαίμων, γενέθλιος*. As the God of the suppliant is *Ζεὺς ἀφίκτωρ* (*Suppl.* 1), so the God of the *ἀμφιθαλής* (*patrimus et matrimus*, explained by Hesych. *ἐπ' ἀμφοτέροις τοῖς γονεῦσι θάλλων, ἢ ἐφ' ᾧ ἀμφότεροι θάλλουσιν οἱ γονεῖς*) is himself *Ζεὺς ἀμφιθαλής*. Both parents, and not the father only, are under his care. Cf. *Suppl.* 407 (for a similar attitude of impartiality) *ἀμφοτέρους ὁμαίμων τάδ' ἐπισκοπεῖ | Ζεὺς ἑτερορρεπής*.

394 **ἐπὶ χεῖρα βάλοι**: *i.e.* *ἐπιβάλοι χεῖρα*. No dat. need be supplied. Cf. Ar. *Nub.* 933 *κλαύσῃ, τὴν χεῖρ' ἣν ἐπιβάλλῃς*. The action is defined by *κάρανα δαΐξας* (lit. 'lay on his hand with the severing of heads'), the aor. being synchronous, as in *Ag.* 296 *μέγαν...πανὸν ἐξεδέξατο | ...σέλας παραγγείλασα*, *Pers.* 703 *δίεμαι δ' ἀντία φάσθαι | λέξας δύσλεκτα*, *sup.* 124 *ἄρηξον...κηρύξας* (with note).

395 **φεῦ φεῦ**. The sigh is of despair (cf. 194), and, in that sense, is admissible even with a possible wish, *e.g. Ag.* 1449 *φεῦ, τίς ἂν ἐν τάχει...μόλοι;*—**κάρανα δαΐξας** is to be taken literally of splitting the heads of the guilty. Cf. (of the slaughter of Agam.) Soph. *El.* 99 *σχίζουσι κάρα φονίῳ πελέκει*. There is an allusion to *θεινομένου* (387) and the poleaxing of an expiatory victim. Meanwhile the expression describes the work of the thunderbolt. Cf. Eur. *Med.* 144 *διά μου κεφαλᾶς φλὸξ οὐρανία | βαίη*, Lycoph. 436 *συνθραύσας κάρα*, Milt. *Sams. Agon.* 1696 *His cloudless thunder bolted on their heads*.—**δαΐξας**. For the quantity cf. Hom. *Il.* 11. 497 *δαΐζων ἵππους τε καὶ ἀνέρας*.

396 **πιστὰ γένοιτο χώρᾳ**. The terseness of this expression results in some obscurity. The wish involved in the virtual denial (393—395) suddenly becomes direct, while the sense and allusion of *πιστά*, as Verrall observes (comparing *ὅρκια πιστὰ τέμνειν*), are determined by *κάρανα δαΐξας*. 'The guilty are to serve as victims in a ceremony of assurance' (V.). In 'Let the land have pledges whereon to rely' the reference to the land, which at first sight appears irrelevant, involves an association of ideas in which the links must be supplied. The lightning of Zeus is the surest sign of his will (cf. Bacchyl. 17. 55 *νῦν πρόπεμπ' ἀπ' οὐρανοῦ θοὰν | πυριέθειραν ἀστραπάν, | σᾶμ' ἀρίγνωτον*) and a death by his thunderbolt the most convincing in its

δίκαν δ' ἐξ ἀδίκων ἀπαιτῶ·
κλῦτε δὲ Γᾶ χθονίων τε τιμαί.

ἀντισυστ. *ΧΟ. ἀλλὰ νόμος μὲν φονίας σταγόνας
χυμένας ἐς πέδον ἄλλο προσαιτεῖν 400
αἷμα. βοᾷ γὰρ λοιγὸν Ἐρινὺς
παρὰ τῶν πρότερον φθιμένων ἄτην
ἑτέραν ἐπάγουσαν ἐπ' αὐτῇ.

στρ. δ'. *ΟΡ. ποῖ ποῖ δὴ νερτέρων τυραννίδες;
ἴδετε πολυκρατεῖς Ἀραὶ φθιομένων, 405

moved to χώρᾳ. ⏚. πιστὰ τέμοιτο Bamberger. **398** ταχθονίων τετιμαι (with ἐν over μ by m, as if it should be perf. part.). The text is the certain correction of H. L. Ahrens. **399** ΧΟ. was supplied by Hermann.—ἀλλ' ἄνομος M, corr. Turnebus. **401** λοιγὸς Ἐρινὺν Schütz and most editions, λοιγὸς Ἐρινὺς Keck. **402** προτέρων M, corr. Portus.—ἄτην M (with α superscript by m).—Qu. παρὰ τὴν πρότερον κ.τ.λ.?

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justice. Electra would therefore have had Clyt. slain by that bolt, so that all Argos might have been of one mind. She cannot hope that the matricide by Orestes will be so received, although it must be performed. See Introd. pp. lviii sqq. on 'The Problem of Justification.'—**πιστὰ γένοιτο.** Cf. Xen. *Cyr.* 7. 4. 3 πιστὰ δ' ἠξίου γενέσθαι, *An.* 3. 2. 5 ἐδώκαμεν καὶ ἐλάβομεν πιστὰ μὴ προδώσειν ἀλλήλους, and *Eum.* 675 τάδ' αἰανῶς μένοι | στέργειν τὰ πιστά.

[The sense might be more closely bound together by reading...κάρανα δαΐξας, **πίσθ'** ἃ γένοιτο χώρᾳ, *i.e.* 'splitting their heads *so that* assurance might be given to the land,' the opt. in the rel. or final clause being an assimilation, as in *Eum.* 297 ἔλθοι...ὅπως γένοιτο, Soph. *Trach.* 953 εἴθ' ἀνεμόεσσά τις | γένοιτ'... αὔρα, | ἥτις μ' ἀποικίσειεν ἐκ τόπων, ὅπως | θάνοιμι, *ibid.* 903, *Ph.* 528 sq., Eur. *Bacch.* 1252 sqq., *Med.* 598 μή μοι γένοιτο... | ... ὄλβος, ὅστις τὴν ἐμὴν κνίζοι φρένα, *Hel.* 435, Ar. *Ran.* 96 sq., Alexis *ap.* Athen. 340 c γενοίμην ἔγχελυς...ἵνα πρίαιτό με, Apoll. Rhod. 3. 787 &c.]

397 δίκαν δ'. δ' answers to a thought: '(It seems this aid is withheld,) and yet....'—**ἐξ ἀδίκων** (neut.): 'in place of (and in return for) injustice.' Others take ἀδίκων as masc. and render 'justice upon the unjust.' But there is no real parallel to such a use of ἐκ, and the interpretation seems to have been suggested by a reminiscence of the Latin *supplicium sumere ex aliquo* (Liv. 23. 3) rather than by anything in Greek.—**ἀπαιτῶ**: 'I claim as my due.'

398 κλῦτε δὲ Γᾶ. She turns from Zeus to the nether powers. For the reading cf. *Pers.* 643 Γᾶ τε καὶ ἄλλοι | χθονίων ἀγεμόνες, *ibid.* 631.—**τιμαί**: 'powers.' Cf. ἀρχαί, τέλη, τυραννίδες (404). Soph. *Aj.* 669 τὰ δεινὰ καὶ τὰ καρτερώτατα | τιμαῖς ὑπείκει, Plat. *Apol.* 35 B.

399 ἀλλὰ νόμος μὲν κ.τ.λ. An assurance in answer to the doubts of Electra. The νόμος is stated in vv. 311 sqq. Lit. 'Well, at any rate it is the law....'—**μέν**, implying a suppressed clause (*e.g.* 'though one may argue other matters'), often becomes equivalent to γε. Cf. *Suppl.* 340 σθένος μὲν οὔτως μεῖζον αὔξεται βροτοῖς ('strength at least').—**φονίας σταγόνας**: *i.e.* the blood of *murder*.

400 χυμένας ἐς πέδον. So *Eum.* 263 πέδῳ χύμενον. Similar passives in Aesch. are φθίμενος, κτάμενος, κτίμενος. See Kühner-Blass *Gk. Gr.*[3] I. p. 118.—**προσαιτεῖν**: 'ask in addition' (not 'beg'). See note on v. 300 πρὸς πιέζει. Here ἄλλο precludes ambiguity.

401 sqq. **βοᾷ γὰρ λοιγὸν Ἐρινὺς κ.τ.λ.** Although some change is necessary, the alteration to λοιγὸς Ἐρινὺν is scarcely plausible in itself and λοιγός is

the land find assurance. Nay, I but ask that wrong make way for right.

Hearken, then, Earth, and ye sovereign powers beneath.

CHO. Nay, the law goeth that drops of life-blood shed to the ground demand yet other blood. For the Avenging Spirit cries loud on Havoc, by reason of the bale of murder done before, that brings a second in its own train. Antisyst.

OR. Of what avail, ah what, are the sovereign powers beneath? Behold, ye potent Curses of the slain; behold the 4th strophe.

403 *ἐπάγουσ' ἂν* Bothe, Verrall.—*ἐπ' ἄτῃ* M. I have restored *ἐπ' αὐτῇ*. ⏑ . **404** M has no person-sign. OP. Schütz (with schol. on 411), HA. Hermann.—*πόποι δᾶ, νερτέρων τυραννίδες*, Bamberger. ⏑ . The long syll. is allowable in anacrusis. **405** *φθειμένων* M (with *ι* over *ει* by m). I have written *φθιομένων*. ⏑ . *φθινομένων* H. L. Ahrens, *πεφαμένων* O. Müller, *τεθυμένων* Hermann, *κειμένων* Klausen, *τῶν φθι-*

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not '*a* murder,' but 'havoc.' In point of construction λοιγὸν is either (1) contained acc. (of the cry raised), *i.e.* she cries 'Havoc,' or (2) a direct accus. after the sense 'call for' (=*κηρύσσει*), either as a thing (cf. Eur. *Phoen.* 1155 *βοᾷ | πῦρ καὶ δικέλλας*) or as a person, *Λοιγόν* (cf. Pind. *P.* 6. 36 *βόασε παῖδα ὄν*, Soph. *Trach.* 772 &c.). We may here regard the two constructions as amalgamated.

The remaining words are difficult. By taking *ἄτην* as in appos. to λοιγὸν we may construe (1) 'The Erinys, sent by those slain before, calls upon Havoc, a mischief bringing (yet) another to add to mischief,' or (2) (as Klausen) 'by reason of the mischief to those formerly slain, which brings another to add to mischief.' These renderings, if intelligible, are very strained, and emendation seems necessary. The reasons for which **ἐπ' *αὐτῇ** (=*ἐφ' αὐτῇ*; see note on v. 110 and cf. Thuc. 6. 16 *οἶδα τοὺς τοιούτους ἐν τῷ κατ' αὐτοὺς βίῳ λυπηροὺς ὄντας*) would be supplanted by *ἐπ' ἄτῃ* are obvious and might be assisted by pronunciation (see Meisterhans *Gr. Att. Insch.*[2] p. 48). Restoring *ἐπ' αὐτῇ*, we may render 'in consequence of the mischief done to those slain before, which brings another in its train.' **παρὰ** is rightly explained by Kl. as *propter*. Cf. *inf.* 956, Pind. *O.* 2. 71 *κεινὰν παρὰ δίαιταν*, Thuc. 1. 141 *ἕκαστος οὐ παρὰ τὴν ἑαυτοῦ ἀμέλειαν οἴεται βλάψειν*. These instances shew that the comparative rarity of this use in a given author is no argument against its soundness. In Demosth. it is frequent.

404 **ποῖ ποῖ δῆ**: with the same note of despairing impatience. Cf. 881 *ποῖ Κλυταιμήστρα;* 'What has become of them?' *i.e.* why are they not hearkening? The notion is similar to that in *τὸν δὲ νοῦν ἐκεῖσ' ἔχει* (Eur. *Phoen.* 360).—The meaning *quousque* ('how long?') would require a verb of waiting to be expressed or plainly suggested, as in Soph. *El.* 958 *ποῖ γὰρ μενεῖς ῥᾴθυμος;* Ar. *Lys.* 526 *ποῖ γὰρ καὶ χρῆν ἀναμεῖναι;* It is perhaps possible to make *τυραννίδες* vocat. and suppose an ellipse of *μένετε*, but the parallel of v. 881 seems fairly conclusive. —**νερτέρων τυραννίδες**: cf. 398.

405 sq. **ἴδετε...ἴδεσθ'**. Although originally the middle, implying mental or emotional perception, had its reflexive or subjective value, the change of voice has probably no significance here. Cf. *Suppl.* 212—216 *Ζεὺς δὲ γεννήτωρ ἴδοι* answered by *ἴδοιτο δῆτα* and *ibid.* 221 *συγγνοίη* followed (222) by *συγγνοῖτο δῆτα*.—**Ἀραὶ** =Ἐρινύες. Cf. *Eum.* 419 *ἡμεῖς γάρ ἐσμεν Νυκτὸς αἰανῆ τέκνα, | Ἀραὶ δ' ἐν οἴκοις γῆς ὑπαὶ κεκλήμεθα, S. c. T.* 70 *Ἀρά τ' Ἐρινὺς πατρὸς ἡ μεγασθενής* (where the last word illustrates *πολυκρατεῖς*, cf. *ibid.* 964, 979). —***φθιομένων** appears the easiest correction of **φθειμένων** of M. See crit. n. The rarity of the forms direct from *φθίω* would lead to corruption. An imperf. *ἔφθιεν* occurs only in Hom. *Il.* 18. 446. The participle without art. is generic (cf. 360 n.) and cannot refer simply to Agamemnon. Hence the tense. (The position of the words, with the correspondence of *ἴδετε, ἴδεσθε*, is against joining *φθιομένων Ἀτρειδᾶν*, 'of the waning Atreidae.')

ἴδεσθ' Ἀτρειδᾶν τὰ λοίπ' ἀμηχάνως
ἔχοντα καὶ δωμάτων
ἄτιμα. πᾷ τις τράποιτ' ἄν, ὦ Ζεῦ;

ἀντ. β'. *ΧΟ. πέπαλται δ' αὖτέ μοι φίλον
κέαρ τόνδε κλύουσαν οἶκτον. 410
καὶ τότε μὲν δύσελπις,
σπλάγχνα δέ μοι κελαινοῦται
πρὸς ἔπος κλυούσᾳ·
ὅταν δ' αὖτ' ἐπ' ἀλκαῖς ἀράρῃ
θάρσε', ἀπέστασεν ἄχος 415
πρὸς τὸ φανίσαι καλῶς.

μένων Burney. **406** ἀμηχάνως M. Cf. v. 22. **408** πετιστραποιταν ὦ Ζεῦ M, with ζτ in marg. and οἶμαι πᾶι τισ τράποιτ' ἄν· ὦ Ζεῦ m.—ποῖ τις Elmsley. **409** ΧΟ. is due to Hermann. ΗΛ. Robortello.—πεπάλαι M, corr. Turnebus.—δαῦτε (*i.e.* δὴ αὖτε) Bergk, δ' αὖτ' ἐμοὶ Paley. **410** M has κέαρ in v. 409: hence <πυρᾷ> Paley, <ποτε> Hermann in v. 385, with <οἰκτρὸν> here before τόνδε.—χέουσαν Paley (*i.e.* σε, the accus. depending on πέπαλται μοι κέαρ=φοβοῦμαι). **411** Qu. δύσελπι (sc. τὸ κέαρ)? ⸸. **412** μου M, corr. Schütz. **413** τόδ' ἔπος Hartung. ⸸.—κλύουσαι M, κλυούσαι m. κλυούσης (better -ας) Pearson (with μου). **414** sq. ἐπαλκὲς θραρέαπέστασεν M. The schol. already had ἐπαλκὲς.

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406 **Ἀτρειδᾶν τὰ λοίπ'**: *i.e.* the poor remnants of that great house. The neut., instead of τοὺς λοιποὺς, implies 'a sort of self-contempt' (Con.).

408 **πᾷ τις κ.τ.λ.**: the final cry of despair (as the reply of the Chorus shews). If the upper Zeus and the nether powers do not hearken, where is one to turn?

409 sq. **πέπαλται**: frequently used of fear. Cf. *Suppl.* 575 χλωρῷ δείματι θυμὸν | πάλλοντ' ὄψιν ἀήθη, 793 κελαινόχρως δὲ πάλλεταί μοι καρδία. The pres.-perf. (as *inf.* 522) is that of the state (cf. τεθορύβημαι, πεφόβημαι, τεθαύμακα, πεφρόντικα &c.).—**δ' αὖτε**. Aesch. is fond of this combination, mostly in sequence to μέν (cf. 414). Here δέ answers to a thought unexpressed, or continues a reflection interrupted, *e.g.* '(we were feeling some confidence), but (now) on the other hand....'—**φίλον**: 'inmost': the heart is 'dearly' touched. See 275 (n.).

410 **τόνδε...οἶκτον**: 'a piteous cry like this,' viz. the despairing appeals of 393 sqq., 404 sqq.—**κλύουσαν**. For the change of case after **μοι** cf. *Pers.* 915 λέλυται γὰρ ἐμῶν γυίων ῥώμη | τήνδ' ἡλικίαν ἐσιδόντ' ἀστῶν (=λείπει με ἡ ῥώμη), *P. V.* 151 ἐμοῖσιν δσσοις | ὀμίχλα προσᾷξε... | σὸν δέμας εἰσιδοῦσαν (=ὀμίχλα ἐπῆλθέ με), Soph. *El.* 479 ὕπεστί μοι θράσος | ἀδυπνόων κλύουσαν | ἀρτίως ὀνειράτων (=ὑπῆλθέ με θράσος). Easier are Eur. *Med.* 814 σοὶ δὲ συγγνώμη λέγειν | τάδ' ἐστί, μὴ πάσχουσαν ὡς ἐγὼ κακῶς (=συγγνώμη ἐστὶ σὲ λέγειν), *Ag.* 1610 καλὸν δὴ καὶ τὸ κατθανεῖν ἐμοὶ | ἰδόντα τοῦτον τῆς δίκης ἐν ἔρκεσιν, Soph. *Aj.* 1006. Here the sense is felt to be something like λυπεῖ (or πάλλει) με δεῖμα τὸ κέαρ. (The reverse change, acc. to dat., occurs in Eur. *I. A.* 492, *Med.* 58, Soph. *O. T.* 350 sqq.)

411 **τότε μὲν**: not 'at one moment,' but specifically 'at such a moment.'—**δύσελπις**: sc. εἰμί, though the ellipse of the first person, when there is no pronoun expressed, is remarkable, albeit easily accepted with ἕτοιμος (Eur. *Med.* 612, Plat. *Rep.* 499 D) and thence extended to πρόθυμος (Eur. *Hel.* 1523).

412 **σπλαγχνα...κελαινοῦται**. These words begin a sustained metaphor from wind and cloud, as opposed to serenity and brightness. See notes following. The 'darkening of the vitals' is, indeed, a frequent expression for the effect of the

remnants of the Atreidae in helpless case, flouted from house and home. Which way is one to turn, O Zeus?

CHO. Nay, then, my inmost heart is all a-shudder to hear this piteous plaint. Yes, when 'tis thus, hope is forlorn, and my vitals are o'ercast and darken in accord. But when anon the stars of courage shine in steady confidence, they clear away grief till all grows fair and bright. 2nd antistrophe.

Conjectures cover a page in Wecklein's Appendix (pp. 223 sq.). I have written *ἐπ' ἀλκαῖς ἀράρῃ θάρσε', ἀπέστασεν.* ♀. The eye of the copyist was confused between *αραρ* and *θαρ*. *ἀράρῃ* appears to have occurred also to Conington, while Turnebus got as far as *θρασέ' ἀπέστασεν.—ἐπ' ἀλκαῖς ἐπάρῃ <μ' ἐλπὶς>, ἀπέστασεν* Paley, *ἐπ' ἀλκᾷ σ' ἐσαθρῶ, ἐλπὶς ἀπέστασεν* H. L. Ahrens, *ἐπαλκῆ σ' ὁρῶμαι, θάρσος κ.τ.λ.* Wecklein. **416** *πρὸς τὸ φανεῖσθαί μοι καλῶς* M, without metre or sense. *μοι* is an obvious interpolation. I have restored *φανῖσαι*, since *ει=ι* and *-σαι -σθαι* are not seldom confused. ♀.—*πρὸς τὸ φ.οντῖσαι καλά* Heimsoeth, mistaking the schol. (q.v.), *πρὸς τὸ φαίνεσθαι καλά* Hartung, *προσφανεῖσά μοι καλῶς* (with *ἐλπίς*) Bamberger.

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gathering humours of fear, anger and grief, as in Hom. *Il.* 1.103 *μένεος δὲ μέγα φρένες ἀμφὶ μέλαιναι | πίμπλαντ'*, Theogn. 1199 *κραδίην ἐπάταξε μέλαιναν*, *Suppl.* 793 (quoted *sup.* 409), *Pers.* 117 *μελαγχίτων φρὴν ἀμύσσεται φόβῳ*, *sup.* 182 sq.; but along with this goes another familiar notion, derived (as the schol. on *Suppl. l.c.* remarks) *ἀπὸ τῆς θαλάσσης, ἥτις ἐν τῷ ταράσσεσθαι μελαίνεται.* Cf. Hom. *Il.* 7. 64 *μελάνει δέ τε πόντος ὑπ' αὐτῆς* (sc. *Ζεφύροιο φρικός*). The *φρὶξ μέλαινα* of the wind upon the sea (*Od.* 4. 402) pictures precisely what the heart here feels. Similar in thought is Pind. *P.* 9. 56 *φόβῳ δ' οὐ κεχείμανται φρένας.*

413 *πρὸς ἔπος*: not 'at the word' (when I hear it) but 'in accord,' 'to match.' Cf. *οὐδὲν πρὸς ἔπος, τί πρὸς ἔπος;* and Fr. *à propos.* See also 154 *πρὸς ἔρυμα* (n.).

414 sq. *ὅταν δ' αὖτ' *ἐπ' ἀλκαῖς... ἄχος.* See crit. n. Restoration of the text must affect only *ἐπαλκὲς* and *θαρε*, the rest being above suspicion. Since *αι=ε* in pronunciation, *ἐπ' ἀλκαῖς* represents the minimum change, and in the peculiar recurrence of ΑΡ in -ΣΑΡΑΡΗΙΘΑΡΣ- may be seen at least an initial reason for the remaining corruption in the text. The use of the plural abstracts and the elision in *θάρσε(α)* probably presented further difficulty.—*ἐπ' ἀλκαῖς...θάρσε(α)*: 'feelings of confidence based on deeds (or manifestations) of courage.' The plurals look to, and support, each other. *ἀλκαί* occurs in Pind. *N.* 7. 12, [Eur.] *Rhes.* 933, and *θάρση* in Eur. *I. T.* 1283. Cf. *ἔχθεα* (Hom. *Il.* 3. 416), *φόβοι* (Xen. *Hier.* 6. 5), *εὔνοιαι, χάριτες, κράτη* and the like. For the combination of the words cf. Apoll. Rhod. 1. 152 *μεγάλῃ περιθαρσέες ἀλκῇ.*—**ἀράρῃ**: not merely 'are firm-set' (although that meaning runs parallel: cf. *Ag.* 972 *οὐδ'... θάρσος εὐπιθὲς ἴζει | φρενὸς φίλον θρόνον*), but with a reference to the steady light of stars in fair weather, and so opposed to *κελαινοῦται* and anticipatory of *φανῖσαι.* Cf. Arat. *Phaen.* 453 *οὐρανῷ εὖ ἑνάρηρεν ἀγάλματα νυκτὸς λούσης*, 482 *ἀρηρότος Ὑηιόχοιο*, Pind. *N.* 3. 64 *τηλανγὲς ἄραρε φέγγος Αἰακιδᾶν* (where see Bury's Appendix), Eur. *El.* 948 *κάλλει τ' ἀραρώς.*—**ἀπέστασεν ἄχος**: 'they dispel (instantaneous aor.) the grief' (which is the darkening cloud: cf. 50 sq. and n.). It would not be unlike Aeschylus to be meanwhile suggesting a play upon *ἀχλύς.*

416 *πρὸς τὸ *φανῖσαι καλῶς* (see crit. n.): 'till it makes all beautifully bright.' *φᾰνίζειν* is not actually found, but the formation of verbs in *-ίζω* was almost unrestricted (cf. *ἀγνίζω, φαυλίζω, κακίζω*) and some extant are *ἅπαξ εἰρημένα.* Thus *αἰολίζω* (=*ποικίλλω*) of Soph. is preserved only in Bekk. *Anecd.* p. 361. 2. *φανός* is combined with *καλός* in Plat. *Rep.* 506 D and is Aeschylean (*P. V.* 554 *φαναῖς | θυμὸν ἀλδαίνουσαν ἐν εὐφροσύναις*). The ideas of brightness and cheerfulness are combined in the word. The verb is trans., but requires no object. *φανῖσαι καλῶς* stands on the same line with *e.g.* *ἀλλὰ, Σελάνα, | φαῖνε καλόν* of Theoc. 2. 10.

ἀντ. δ'. *ΗΛ. τί δ' ἂν φάντες τύχοιμεν ἢ τάπερ
πάθομεν ἄχεα πρός γε τῶν τεκομένων;
πάρεστι σαίνειν, τὰ δ' οὔτι θέλγεται·
λύκος γὰρ ὥστ' ὠμόφρων
ἄσαντος ἐκ ματρός ἐστι θυμός.

στρ. α'. *ΧΟ. ἔκοψα κομμὸν Ἄριον ἔν τε Κισσίας
νόμοις ἰαλεμιστρίας·
ἀπρικτόπλακτα πολυπλάνατα δ' ἦν ἰδεῖν

417 The person-sign is missing. ΗΛ. Schütz, OP. Bothe.—*τί δ' ἂν πάντες τύχοιμεν ἂν ἢ τάπερ* M. *φάντες* Bothe, from schol. (*εἰπόντες*). The second **ἂν** was removed by Hermann, but its presence is not easy to explain. The absence of **ἂν** in the schol., though it does not prove absence from the text, may be significant. If the original ran *e.g. τί δὴ φάντες τύχοιμεν ἢ* (for the opt. alone in questions cf. 593 and note) an adscript **ἂν** would naturally occur, and in different places in different copies (*i.e. τί δὴ ἂν...τύχοιμεν;* and *τί δὴ...τύχοιμεν ἂν;*); then, since ΔΗ and ΑΝ are often interchanged, our text might result.—*τί δ' εἰπόντες τύχοιμεν ἄν, πάτερ,* Lachmann, *τύχοιμεν οἷάπερ* Weil.—Some mark a new question at *ἢ* (or *ἢ τάπερ*?). **418** *ἄχθεα* M, corr. Schwenk

417 τί δ' ἂν φάντες κ.τ.λ. The sense is 'well, by what form of appeal (or plea) can we best succeed (viz. in inciting the *νέρτεροι* to action)? Can anything be more moving than a recital of all that we have endured?'—**τί δ'...ἢ** = *τί δὲ...μᾶλλον ἤ*. Cf. Soph. *Aj.* 966 *ἐμοὶ πικρὸς τέθνηκεν ἢ κείνοις γλυκύς*, Hdt. 9. 26 *ἡμέας δίκαιον ἔχειν τὸ ἕτερον κέρας ἢπερ Ἀθηναίους.* This ellipse (which is naturally more frequent after verbs involving choice, *e.g. βούλομαι*) is better supported than another which is commonly assumed, viz. *τί δ'* (*ἄλλο*)*...ἤ*, though somewhat similar to the latter is Soph. *O. T.* 1331 *ἔπαισε δ' αὐτόχειρ νιν οὔτις, ἀλλ' ἐγώ* (*i.e. οὔτις ἄλλος*).—There is no difficulty in supplying a cognate verb from *φάντες* to accompany *τάπερ πάθομεν*. (For other views of the passage see crit. n.)

418 πάθομεν: *i.e.* have suffered all through, including the murder of their father and their own ill-treatment. These *πάθη* are dwelt upon till v. 448.—**πρός γε τῶν τεκομένων.** The plur. is allusive or generic: 'yes, from a mother'; not 'on the side of our parents (in their relations to each other).'—**γε** implies that she should have been the last to deal with them so.

419 sqq. **πάρεστι σαίνειν κ.τ.λ.** (1) The schol. construed 'She may cozen Agam. (*i.e.* with the *χοαί*), but these wounds are not to be charmed away, for *his* anger is not to be cozened *by* (our) mother.' To this an almost insuperable objection lies in the double awkwardness of *ἐκ ματρός*, which irresistibly suggests a very different rendering and should refer to the mother of the person declared to be *ἄσαντος*. (2) More natural is 'They may (if they will) try to placate, but these griefs are not soothed away, for, like a savage wolf, our wrath, *thanks to inheritance from our mother*, is implacable.' The words **ἐκ ματρός** are spoken with sarcastic emphasis. 'In the better qualities we take after our father; in this we do indeed favour the mother. She has herself to thank for the implacable temper we shall display.' Cf. Soph. *Ant.* 471 *δηλοῖ τὸ γέννημ' ὠμὸν ἐξ ὠμοῦ πατρός*, Pind. *P.* 8. 62 *τὸ γενναῖον ἐπιπρέπει | ἐκ πατέρων παισὶν λῆμα, ibid.* 2. 87 *ἀμφοτέροις | ὁμοῖοι τοκεῦσι, τὰ ματρόθεν μὲν κάτω, τὰ δ' ὕπερθε πατρός.*—**ὠμόφρων.** Cf. schol. to Soph. *Trach.* 975 *ὠμόφρονος· ἐκ τῶν ὀδυνῶν ἠγριωμένου.*—**σαίνειν... ἄσαντος.** Cf. *Suppl.* 1066 *σὺ δὲ θέλγοις ἂν ἄθελκτον.*—**λύκος**: the standing type of the untameable.

[The interpretation 'We may try to placate them (sc. the rulers, or the *ἄχη* they inflict), but they are not soothed, since our mother shews a temper implacable as a savage wolf' is disastrous. Apart from being untrue in fact, since Clyt. (as the other dramatists agree) would be only too glad for her children

EL. What plea should most avail us? Shall it be the griefs that we have suffered—and at a mother's hand? One may cozen; but of these there is no soothing. No, like a grim wolf, our temper—'tis our mother's—knows no cozening. 4th antistrophe.

CHO. In Arian sort, like to a Cissian wailing-woman, did I beat forth my dirge. With shrewd biting strokes, from this side 1st strophe.

(from schol.). **420** λύκου Bamberger. **422** XO. is due to O. Müller.—ἄρειον M, corr. Hermann.—εἵτε M, corr. Bothe.—Κισσίαις M (a reading which supports ἔν τε), corr. Robortello. **423** νόμοισιλεμιστριας M, corr. Hermann (except that he gave ιη-: cf. Appendix to v. 22). **424** ἄπριγκτοι πλη·κτὰ M (which points to -πλακτα with its stock corruptions, on the one hand to -πληκτα, on the other to -πλαγκτα). ἀπρικτοπληκτά Heath, ἀπριγδόπληκτα Blomfield. ♆. ἀπριγκτόπληκτα Scaliger: but γ is due merely to recollection of ἄπριγδα.—πολυπαλαγκτα M. Blomfield's πολυπλάνητα is nearer than it might appear, the text resulting from a gloss πλαγκτα πολυπλανητα. πολυπάλακτα Bothe. ♆.—δὴν M, corr. Robortello. τ' ἦν Hermann. ♆. πολυπλάνητ' ἄδην ἰδεῖν Bamberger. Paley's δ' ἔστ' is wholly uncritical.—ειδεῖν

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to yield, it entirely ruins the situation and the characters. There is no thought of anything but vengeance in the minds of Or. and Electra.]

422—453 The second part of the *κομμός*, setting forth the tale of wrong (417). For abstract of the matter see Introd. p. xxxix. The arrangement is *a*+*b*, *c*, *c*, *a*+*b*, with the personae rounded off as follows; Cho.+El., Or., Cho., El.+Cho.

422 ἔκοψα κ.τ.λ.: viz. at the time of the murder. To understand *ἔκοψα* in a pres. sense (cf. 107, 182) is to destroy the relation to 417 sq. and the unity of theme in the whole section. Moreover **ἦν** (424) is decisive against such an interpretation. It is, indeed, presumable that the Chorus does actually illustrate its meaning by corresponding gestures, inasmuch as every opportunity would be taken of relieving the long *κομμός* with action. But this does not affect the correct translation.—**κομμὸν Ἄριον κ.τ.λ.** The tragedians are fond of referring to, and meanwhile illustrating, the extravagances of Asiatic professional lamentation, doubtless because of their effectiveness as theatrical *αἰσθήσεις* (Arist. *Poet.* 15 § 9) and because hints of foreign customs were gratifying to Athenian curiosity. Cf. *Pers.* 123 *μὴ...καὶ τὸ Κισσίων πόλισμ'* | *ἀντίδουπον ᾄσεται,* | *ὀᾶ, τοῦτ' ἔπος γυναικοπλη|θὴς ὄμιλος ἀπύων,* | *βυσσίνοις δ' ἐν πέπλοις πέσῃ λακίς*, Eur. *I. T.* 179 *ὕμνον τ'* | *Ἀσιάταν σοι, βάρβαρον λαχάν,* | *...ἐξανδάσω* (though they are Greeks), *Or.* 1395 *αἴλινον αἴλινον ἀρχὰν θανάτου* | *βάρβαροι λέγουσιν, αἰαῖ,* | *Ἀσιάδι φωνᾷ.* In *Suppl.* 71 sqq. 'Ionian modes' are spoken of, and in *Pers.* 940 the professional *θρηνητήρ* is Μαριανδυνός, *i.e.* from N.E. Bithynia, while *ibid.* 1055 we have *κἀπιβῶ τὸ Μύσιον.*——**Ἄριον.** Περσικόν schol. We need not demand of Aesch. the later geographical precision, according to which the Arii belong to the special and rather remote district Aria, the wider region being Ariana (a name not extant in literature before Strabo). According to Hdt. (7. 62) Ἄριοι was an old name of the Medes; but as a fact the Old Pers. *ariya* (Zend *airya*) was an ethnical title bestowed upon themselves by all the Eranians, and was Graecised in the form Ἄριος.—**ἔν τε Κισσίας κ.τ.λ.** The **τε**-clause is exegetical.—**Κισσίας**: cf. *Pers.* 123 (quoted above), Strab. 15 p. 728 *λέγονται δὲ καὶ Κίσσιοι οἱ Σούσιοι.* Cissia = Susiana: Hdt. 5. 49 *γῆ...Κισσίη, ἐν τῇ... κείμενά ἐστι τὰ Σοῦσα.*

423 ἰαλεμιστρίας · *θρηνητρίας* Hesych. Cf. *Suppl.* 119 *λιγέα βαρέα δακρυοπετῆ ἰὴ ἰὴ ἰαλέμοισιν ἐμφερῆ* (*ἐμπρεπῆ* MSS).

424—427 The schol. remarks upon all this passage, with its bold compounds, (not upon v. 427, as is commonly supposed) *κωμῳδεῖται ὡς διθύραμβος.* Aristotle (*Poet.* 22 § 10) observes that 'compound words *μάλιστα ἁρμόττει τοῖς διθυράμβοις.*'

424 ἀπρικτόπλακτα κ.τ.λ. See crit.

ἐπασσυτεροτριβῆ τὰ χερὸς ὀρέγματα
ἄνωθεν ἀνέκαθεν, κτύπῳ δ' ἐπιρροθεῖ
κροτητὸν ἀμὸν καὶ πανάθλιον κάρα.
ΗΛ. ἰὼ ἰὼ δαΐα
πάντολμε μᾶτερ, δαΐαις ἐν ἐκφοραῖς
ἄνευ πολιτᾶν ἄνακτ',
ἄνευ δὲ πενθημάτων
ἔτλας ἀνοίμωκτον ἄνδρα θάψαι.

στρ. β'. ΟΡ. τὸ πᾶν ἀτίμως ἔλεξας, οἴμοι.
πατρὸς δ' ἀτίμωσιν ἆρα τείσει
ἕκατι μὲν δαιμόνων,
ἕκατι δ' ἁμᾶν χερῶν.
ἔπειτ' ἐγὼ νοσφίσας ὀλοίμαν.

M (with ι above by m). **426** *κάτωθεν* Bamberger, *ἔνερθεν* Herwerden. ⏑ .—*ἐπερρόθει* Stanley. ⏑ . **427** *κρότητον ἄμον* M, corr. m.—On the breathing (*ἀμός* or *ἀμός*) see Kühner-Blass *Gr. Gramm.*[3] I. p. 602. **428** ΗΛ. was supplied by O. Müller.—*ἰὼ ἰὼ* M. *ἰὼ* Paley, but the antistr. is not quite certain, nor the rule for interjections. **429** *μᾶτερ* M, corr. Schütz.—*δαΐαις* M, *δάιαις* (*i.e.* *δᾴαις*) m.

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n. The form *ἀπρικ-το-* corresponds phonetically to *ἄπριγ-δα* (*Pers.* 1058, in answer to *καί μοι γενείου πέρθε λευκήρη τρίχα*) and *ἀπρίξ*, in both of which the sense is 'gripping tight,' *mordicus*. The words are perhaps related to *πρίω* through a by-form of the root (**πρικ*). Here the blows 'get hold' or 'bite home.' Cf. the passage 23 sqq. *ὀξύχειρι σὺν κτύπῳ κ.τ.λ.* and the notes there. Less well we might understand 'with clenched fists'; but it is difficult to extract (with Wecklein) a reference to plucking out of hair. The compound in *-πληκτος* is against this and there is no other mention of anything but blows throughout the passage.—**πολυπλάνατα**. Conington compares Verg. *Aen.* 5. 435 *erratque aures et tempora circum* | crebra *manus* (of a boxer). There is no part of the head and breast upon which the blows do not descend. [Bothe's **πολυπάλακτα** 'much-bespattered' could hardly without qualification mean 'with much stain of *blood*.']—**δ'** does not join the adjectives (=*τ'*), but the clauses. Its position makes the two descriptive adjectives intensify each other by cumulation.

425 **ἐπασσυτεροτριβῆ**· *ἀλλεπάλληλον κτύπον ποιοῦντα* schol. Hesych. explains *ἐπασσύτεροι* by *ἄλλοι ἐπ' ἄλλοις*. The remainder of the compound perhaps means 'crowded' or 'pressing close' rather than 'inflicted.' The grammatical relations of the adjectives may be expressed thus: *τὰ δὲ χερὸς ὀρέγματα ἦν ἰδεῖν ἀπρικτόπλακτα πολυπλάνατα, ἐπασσυτεροτριβῆ ὄντα.*—**τὰ**: 'those' (which I remember so well).

426 **ἄνωθεν ἀνέκαθεν**: 'from above, from far above,' *i.e.* the blows were dealt by hands stretched out (*ὀρέγματα* is not merely *τύμματα*, as the schol. explains it) and brought down in no half-hearted way, but with the utmost impetus and weight. Cf. *Eum.* 375 *ἀνέκαθεν βαρυπεσῆ | καταφέρω ποδὸς ἀκμάν*. It is improbable that **ἀνέκαθεν** was regarded by the poet as simply equivalent to *ἄνωθεν*. He no doubt instinctively included *ἔκαθεν* in the meaning.—**ἐπιρροθεῖ**: a lively change to the historic or panoramic present. Memory realises the experience afresh. Cf. 282 *φωνεῖ* (n.). Verrall quotes Soph. *El.* 96 sqq. (*σχίζουσι κάρα* after *ἐξένισεν*), where Jebb gives other instances. See also *inf.* 439.

427 **ἀμόν** is pathetic: 'this (poor) head of mine.'

and from that, one might have seen my hands, outstretched far and high, raining blows thick and fast, till my belaboured martyred head rang loud withal.

EL. Ah me! ah me! mother cruel and conscienceless! With cruel outcarrying didst thou find heart to bury unbewailed a king, with no people by, a husband, with no mark of grief.

OR. Your tale is of nought but shame. But verily she shall requite a father's shaming, by grace of gods and by dint of my hands. First let me take her life; then let me die. 2nd strophe.

432 *ἔτλης* M, corr. Dindorf. **433** The missing OP. was added by Robortello. —*ἐρέξας* Herwerden (followed by *τείσεις*). ⏚. **434** *ἀτιμωσιν 'ἀρὰ* M, *ἀτιμωσῖν' ἀρὰ* m. Both have an erasure over the first *α* of *αρα*. In marg. *οἶμαι πατρὸς δ' ἀτίμωσ σ' ἀρὰ τίσει* m.—*τίσει* M.—Some editors mark *ἆρα* as a question, mostly at *χερῶν*, though Verrall prefers the sign at *τείσει*, with the next two lines as answer. **436** *ἀμαν* M. **437** *ἑλοίμᾶν* M (with *ζτ* in marg.), corr. Turnebus.

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428 sq. **δαΐα**: 'cruel,' *infensa*. Cf. Eur. *Andr.* 838 *στένω δαΐαν τόλμαν ἄν ἔρεξ'* in answer to *ἀλγεῖς, φόνον βάψασα συγγάμῳ σέθεν;* The word (like *φοβερός, πιστός, τυφλός, infestus, caecus* &c.) is either act. or pass., 'cruelly treating' or 'cruelly treated.' For the latter cf. *Pers.* 283 *ἰὼ ἄποτμον βοὰν | δυσαιανῆ Πέρσαις | δαΐοις*, Soph. *Aj.* 784 *ὦ δαΐα Τέκμησσα, δύσμορον γένος.*

430 sqq. **ἄνευ πολιτᾶν κ.τ.λ.** For this treatment of a king and a husband cf. *Ag.* 1542 XO. *τίς ὁ θάψων νιν; τίς ὁ θρηνήσων; | ἦ σὺ τόδ' ἔρξαι τλήσῃ, κτείνασ' | ἄνδρα τὸν αὐτῆς ἀποκωκῦσαι; | ... τίς δ' ἐπιτύμβιος αἶνος ἐπ' ἀνδρὶ θείῳ; κ.τ.λ.*, to which Clyt. replies (1552) *καταθάψομεν | οὐχ ὑπὸ κλαυθμῶν τῶν ἐξ οἴκων·* Eur. *Tro* 446 *ἦ κακὸς κακῶς ταφήσῃ νυκτός, οὐκ ἐν ἡμέρᾳ; .....Δαναΐδῶν ἀρχηγέτᾳ. ~~ἀνοίμωκτον~~.* Cf. Soph. *El.* 100 *κούδεὶς τούτων οἶκτος ἀπ' ἄλλης | ἢ 'μοῦ φέρεται, ibid.* 867, *sup.* v. 8. With *ἄνευ πενθημάτων* the word is cumulative, but not tautological, since *πενθήματα* embrace other signs of *πένθος*.

433 **τὸ πᾶν ἀτίμως ἕλεξας**. We might perhaps write and construe *'τὸ πᾶν ἀτίμως' ἔλεξας*, '"in utter dishonour," you say,' or *τὸ πᾶν 'ἀτίμως' ἔλεξας*; but the Greek adverb not unfrequently represents a condensation of thought, by which it comes to refer not to the manner of the action but to its result upon the object of it. Thus *Ag.* 1242 *φόβος μ' ἔχει | κλύοντ' ἀληθῶς οὐδὲν ἐξηκασμένα* (*i.e.* *οὕτως κλύοντα ὥστε ἀληθῆ εἶναι ἃ κλύω*), *ibid.* 792 *κἀρτ' ἀπομούσως ἦσθα γεγραμμένος* (=*ὥστε ἀπόμουσος εἶναι*), *inf.* 976 *ξυνώμοσάν μοι θάνατον ἀθλίως πατρί* (*i.e.* *ὥστε ἄθλιον αὐτὸν γενέσθαι*), 492 *αἰσχρῶς τε βουλεύτοισιν ἐν καλύμμασιν* (*i.e.* *ὥστε αἰσχρὰ εἶναι*), Eur. *Andr.* 1053 *σαφῶς ἤκουσας* ('you have heard the truth'). So here the sense is *τὸ πᾶν ἔλεξας ὥστε ἄτιμον αὐτὸ φαίνεσθαι*: 'what you say means utter dishonour.'

434 **πατρὸς**: emphatic. She has treated the husband and the sovereign with ignominy; but he was a father also, and for *his* dishonour she shall pay.—**ἀτίμωσιν τείσει**: cf. *Ag.* 704 *τραπέζας ἀτίμωσιν.. πρασσομένα*, 1531 *θανάτῳ τείσας ἅπερ ἦρξεν.*—**ἆρα** may introduce either a question (=*ἆρ' οὐ*) or a conclusion (=*ἄρα, οὖν*). See crit. n. For the latter, which is no longer doubted, cf. Soph. *Aj.* 738, *El.* 1179, Eur. *Hipp.* 1086 &c. The fact is that with *ἆρα*, as with *οὐκοῦν* and *οὖν*, the tone, and not the particle, marked the question or inference as such. Here a tone of conviction is preferable.

437 **ἔπειτ' ἐγὼ...ὀλοίμαν**. A frequent form of rhetorical wish. Cf. Eur. *El.* 281 *θάνοιμι μητρὸς αἷμ' ἐπισφάξασ' ἐμῆς*, 663 *εἰ γὰρ θάνοιμι τοῦτ' ἰδὼν ἐγώ ποτε*, Soph. *Aj.* 390 *πῶς ἂν...τούς τε δισσάρχας ὁλέσσας βασιλῆς | τέλος θάνοιμι καὐτός;* See also the schol.

ἀντ. β'. ⁂ΧΟ. ἐμασχαλίσθη δέ γ', ὡς τόδ' εἰδῇς·
ἔπρασσε δ', ἅπερ νιν ὧδε θάπτει,
μόρον κτίσαι μωμένα
ἄφερτον αἰῶνι σῷ
κλύειν πατρῴους δύας ἀτίμους.

ἀντ. α'. ⁂ΗΛ. λέγεις πατρῷον μόρον· ἐγὼ δ' ἀπεστάτουν
ἄτιμος, οὐδὲν ἀξία.
μυχοῖ δ' ἄφερκτος πολυσίνου κυνὸς δίκαν

438 The person-sign is due to O. Müller. ΗΛ. Robortello; but the next speech (443 sqq.) clearly belongs to Electra.—*ἐμασχαλίσθης* M. ⸗.—*δὲ τωστοστείδης* M, corr. Klausen. ⸗. *τόδ' εἰδῇς* Pauw, *τό γ' εἰδῇς* Verrall, *δ' ἔθ', ὡς τοῦτ' εἰδῇς* Canter. In writing *-ετωστοσ-* it was not unnatural for a copyist accidentally to repeat *τ* after *σ*. **439** *ἅπερ* M (*ζτ* in marg. may better refer to the previous line). Verrall's punctuation removes all difficulty. *ἥπερ* Portus. **440** *κτεῖναι* M, but *ν* is by m' in an erasure, and the first hand perhaps gave *κτεισαι*. Otherwise the error may have

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438 **ἐμασχαλίσθη κ.τ.λ.** See crit. n. It is just possible to keep the 2nd pers., the remark being addressed to Agam., while in the next sentence the Chorus turns, with a gesture and an emphasis upon **σῷ**, to Orestes (cf. the change in 362—366 and the remark of the schol. there, *ἀπέστρεψε τὸν λόγον*). In that case **ὡς τόσ' εἰδῇς** is said in a tone of impatient reproof: 'I tell thee thou wast mutilated.' This *ὄνειδος* (493) should provoke him to action. Perhaps the passage gains in dramatic vivacity by this *ἀποστροφή*. On the whole, however, it is more probable that the 2nd pers. is due to a false adaptation to *εἰδῇς*, assisted perhaps by the general sigmatism of the line.—**ἐμασχαλίσθη**. In the mutilation which went by this name the extremities (then called *μασχαλίσματα*, *ἀπάργματα*) were cut off and strung under the armpits, with the superstitious notion that the dead man was thus rendered incapable of taking part in avenging himself. According to a later explanation the proceeding was an *ἀφοσίωσις*, but that idea, which was developed from the general aim *τοῦ τὴν μῆνιν ἐκκλίνειν* (Phot. under *μασχαλίσματα*), is obviously irrelevant here. Information on the subject is gathered from Hesych., Phot., Suid. and *Et. Mag.* (under *μασχαλίζω* or its cognates) and from scholia to Soph. *El.* 445 (derived from Aristophanes of Byzantium), Apoll. Rhod. 4. 477. See Jebb's note and appendix to Soph. *l.c.* *ὑφ' ἧς θανὼν ἄτιμος ὥστε δυσμενὴς | ἐμασχαλίσθη, κἀπὶ λουτροῖσιν κάρᾳ | κηλῖδας ἐξέμαξεν.* A schol. on that place is particularly full: *εἰώθεσαν οἱ δράσαντες ἐμφύλιον φόνον ἀκρωτηριάζειν τοὺς ἀναιρεθέντας ἐκ παντὸς μέρους τοῦ σώματος ἀποτεμνόμενοι καὶ περιάπτειν αὐτοῖς τὰ ἄκρα συνείροντες διὰ τούτων, ὥσπερ τὴν δύναμιν ἐκείνων ἀφαιρούμενοι, διὰ τὸ μὴ παθεῖν εἰς ὕστερόν τι δεινὸν παρ' αὐτῶν. ἐφόρουν δὲ εἰς τὰς μασχάλας τὰ ἄκρα, ὅ καὶ μασχαλισθῆναι ἔλεγον.* On the other hand Apoll. Rhod. 4. 477 *ἤρως δ' Αἰσονίδης ἐξάργματα τάμνε θανόντος | ... | ᾗ θέμις αὐθέντῃσι δολοκτασίας ἰλάεσθαι.* For mutilation in general see Verg. *Aen.* 6. 494 sqq., Hom. *Od.* 22. 475.—**ὡς τόσ' εἰδῇς** is better than **ὡς τόδ' εἰδῇς**. The Cho. cannot dwell upon revolting details, but will tell only 'so much' (=*τοσαῦτα*). The form of expression (='I would have you know,' in its various applications) is frequent: cf. *inf.* 1019, Hom. *Od.* 2. 111, Soph. *Ph.* 989 *Ζεύς ἐσθ', ὃν εἰδῇς, Ζεύς... ᾧ δέδοκται ταῦτα*, *Trach.* 678 *ὡς δ' εἰδῇς ἅπαν, | ᾗ τοῦτ' ἐπράχθη*, Eur. *Or.* 534 *ὡς οὖν ἂν εἰδῇς, Μενέλεως, τοῖσιν θεοῖς | μὴ πρᾶσσ' ἐναντί(α)*, *Phoen.* 997 *ὡς οὖν ἂν εἰδῆτ', εἶμι*, *Andr.* 1073 *οὐκ ἔστι σοι παῖς παιδός, ὡς μάθῃς, γέρον* &c.

439 **ἔπρασσε**: absolute in construction, though defined by the context; 'she was contriving' 'working (things).' This sense of *πράσσω* (*procuro*) is well known in Thucyd., *e.g.* 1. 65 *ἐς τε τὴν Πελοπόννησον ἔπρασσεν ὅπῃ ὠφελία τις γενήσεται*, *ibid.* 131, 132, 4. 89 *οἱ πράσ-*

ΧΟ. Aye, and he was mangled, thou must know. She, who so buried him, wrought with aim to make his murder lie heavy on thy life, till thou couldst not bear the story of thy father's hurt and shame. 2nd antistrophe.

ΗΛ. My father's murder! Thy tale is true. I, the while, despised, counting for nought, was kept aloof. Shut in a corner, 1st antistrophe.

θεῖναι

arisen from *κτίσαι* (cf. schol. *Eum.* 17 *κτίσας· ποιήσας. ἰδίωμα δὲ τοῦτο Αἰσχύλου*).—*νόσον* Schoemann. **441** *ἄφερκτον* M (with *ζτ* in marg.), corr. Robortello. ♆. **442** *κλύει* M, an error for *κλυεῖ* (*i.e.* *κλύειν*), which I have restored, removing the stop at 441. ♆. *κλύεις* of Turnebus is generally adopted, but Verrall retains *κλύει* (as question) and supposes that the Chorus is led by the attitude of Or. to interrogate El., 'does he hear?'—*δυσατίμους* M (and the schol. implies no other reading), corr. Stanley. **443** ΗΛ. is due to O. Müller. ΧΟ. Hermann. ♆.—*ἔχεις* Hermann, *λέγει* Heimsoeth.—*πατρώϊον* M. **444** *ἄξια* M. **445** *μυχοῦ* M, corr. O. Müller. ♆. *μυχῷ* (*δ' ἔφερκτος*) Stanley.—*πολυσίνους* M (note accent) with erasure

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σοντες ('the schemers'). Cf. Soph. *Aj.* 445 *νῦν δ' αὖτ' Ἀτρεῖδαι φωτὶ παντουργῷ φρένας | ἔπραξαν.*—**ἅπερ κ.τ.λ.**: *i.e.* not only did she bury him in the way described (429 sqq.), but it was like the same woman (*ἅπερ=eadem quae*) deliberately to mutilate him. The object of the Cho. throughout is to exasperate Or. and strengthen his resolve.—**θάπτει**: histor. pres. for *ἔθαπτεν* (cf. 426 *ἐπιρροθεῖ*), refers to the same time as *ἔπρασσε*.

440 sqq. **μόρον κ.τ.λ.**: lit. 'seeking to make the manner of his death an intolerable burden for thee to live under, (viz.) to hear the dishonour done to thy sire.' The presence of *νιν* prevents the absence of *αὐτῷ* (with *κτίσαι*) from being seriously felt.—**ἄφερτον**. Cf. *Ag.* 1600 *μόρον δ' ἄφερτον Πελοπίδαις ἐπεύχεται.* The schol. (*δυστιχῆ*) also points to this reading. **ἄφερκτον** of M is probably due to v. 445. It must be remembered that, though so obvious-looking a word, *ἄφερτος* was unfamiliar to late Greek and required glossing. Cf. schol. to 467 *ἄφερτα· ἀφόρητα.*—**αἰῶνι σῷ** either=(1) *σοὶ διὰ παντὸς τοῦ αἰῶνός σου*, or better (2) 'not to be borne by thy life'='which it is impossible for thee to live under.' Life becomes *ἀβίωτος*. Cf. Soph. *O. T.* 518 *οὔτοι βίου μοι τοῦ μακραίωνος πόθος | φέροντι τήνδε βάξιν.*—**σῷ** bears some stress. The cruelty strikes at both father and son.—(Verrall retains *ἄφερκτον* and explains 'desiring to put a bar between the dead and thee, the living'; but the strain upon *μόρον* is too great. Even if we render more simply 'making his form of death shut off from you in life,' the sense 'making his form of death preclude help to you in avenging him' is too much to extract.)

442 ***κλύειν**. See crit. n. and transl. The infin. is exegetical of *ἄφερτον*: 'intolerable to thy life, (*i.e.* intolerable for thee) to hear &c.'

443 **λέγεις κ.τ.λ.**: 'it was as you say with our *father*; as for *me* &c.'—**πατρῷον**)(**ἐγώ**.' Orestes is to be incited not only by the tale of his father's murder, but by the ill-treatment of his sister. [The verses plainly belong to Electra. The chorus of handmaids would not be so dealt with by Clyt., nor would their humiliation be regarded as much to the point.]—**ἀπεστάτουν**: *i.e.* she could do nothing. The verb is almost, like *ἀφειστήκη*, a quasi-passive of *ἀφίστημι* ('keep aloof'), but with the notion 'I failed him' more prominent.

444 **οὐδὲν ἀξία**: 'made of no account.' Cf. 135, Soph. *El.* 189 *ἀπερεί τις ἔποικος ἀναξία.*

445 **μυχοῖ δ' ἄφερκτος**. See crit. n. The schol. *κατάκλειστος περὶ τὴν εἱρκτήν* (*i.e.* the women's apartments, Xen. *Mem.* 2. 1. 5) is not, indeed, correct, but it points to the locative (cf. *οἶκοι κατάκλειστος* Diog. Laert. 6. 94). The meaning is 'shut up in a corner.' It is true that the gen. **μυχοῦ** might in certain settings bear a locat. sense (182 n.), but in connection with *ἄφ-ερκτος* that rendering is surely barred. 'Shut *from* the *μυχός*' is the only interpretation conceivable for such a combination. (The instances quoted in

ἑτοιμότερα γέλωτος ἀνέφερον λίβη,
χέουσα πολύδακρυν γόον κεκρυμμένα.
τοιαῦτ' ἀκούων ἐν φρεσὶν γράφου <⏑–>
*ΧΟ. δι' ὤτων δὲ συν-

of final *s*. πολυσινοῦς Blomfield. ⸸. **447** χ᾽ρουσα M (altered to χᾳιρουσα), χέουσα Dobree. The misspelling χαίουσα may account for the corruption.—κεκρυμμένα M (the notion that it was neut. plur. having preserved the ᾱ). κεκρυμμένον Dindorf. **448** φρεσσὶν M (cf. 278, 363).—The verse is incomplete, and many conjectures have been offered. Those which attempt to account for the loss include ἐν φρεσὶν <σαΐσιν> Seidler (⸸), ἐν φρεσὶν <σέθεν> Bothe, ἐν φρεσὶν <γράφου⏑–>. ΧΟ. γράφου δι' ὤτων Klausen, ἐν φρεσὶν γράφου. ΧΟ. <γράφου> (in the same line)

Con. are not parallel.) This would mean that, while the murder and mutilation were proceeding in the inmost chamber, El. was shut out. But the sense of μυχός thus assumed is only occasional, and, since it would first have to be taken as understood that the deed (which, as a fact, occurred in the bath) was perpetrated in the μυχός, the unqualified μυχοῦ is a very curt expression to represent so much. Moreover, even without the indication of the schol., the comparison to the 'mischievous dog' suggests a shutting *up* in a corner (or kennel), not a shutting out from the *inmost* chamber. Electra undergoes a kind of imprisonment. Cf. Soph. *El.* 911 ᾗ γε μηδὲ πρὸς θεοὺς | ἔξεστ' ἀκλαύστῳ τῆσδ' ἀποστῆναι στέγης. In Luc. *Merc. Cond.* 3 μυχός is used of the place of confinement. Locatives like οἶκοι, πέδοι were very liable to corruption (crit. n. to v. 47) and μυχοῖ was less common than either of these. It is quoted as 'Cyprian' by Hesych., but is necessarily implied as familiar old Greek in ἴζε μυχοίτατος of Hom. *Od.* 21. 146.—**ἄφερκτος**: 'shut *up*.' Cf. Hdt. 3. 116 περικληίουσαι τὴν ἄλλην χώρην καὶ ἐντὸς ἀπέργουσαι, 6. 79 ἐν τῷ ἱερῷ ἀπεργμένους.—**πολυσίνου**. The form is unexpected, but Hermann quotes κακοσινώτερος, κακοσινώτατα from Hippocrates, and we are not sure that a masc. σίνος did not exist beside the neut. Cf. σκότος, the heteroclite declensions of δένδρον (τὸ δένδρος), κρίνον (τὰ κρίνη), and the masc. forms ζυγός, νῶτος beside ζυγόν, νῶτον &c. For the expression cf. Hom. *Il.* 11. 480 sq. λῖν...σίνητην.

448 ἑτοιμότερα γέλωτος ἀνέφερον λίβη: a difficult expression and perhaps only intelligible in the light of the following line, which is exegetic. Lit. 'More zealous than laughter were the streams that rose in me (*i.e.* in my eyes), while I poured forth tearful lamentations where I was hidden': *i.e.* 'I put my heart into weeping more than others do into laughing. I could not have enough of weeping' (cf. 26 δι' αἰῶνος δ' ὑγυμοῖσι βόσκεται κέαρ and note). In the criticism of such an expression we have to reckon (1) with the possibility of a proverb ἑτοιμότερα γέλωτος (cf. *e.g.* μαλακώτερος ὕπνου), (2) with the meaning of ἑτοῖμος, which is not simply 'ready,' but 'hearty,' 'zealous,' *studiosus* (cf. *Ag.* 833 ζευχθεὶς ἑτοῖμος ἦν ἐμοὶ σειραφόρος), (3) with the fitness of λίβη to γέλως as well as to γόος. The last point has been somewhat overlooked. The eyes may stream with laughter as well as with sorrow. Cf. Ar. *Ran.* 1089 ἀφηνάνθην Παναθηναίοισι γελῶν ('I laughed all the moisture out of me'), Xen. *Symp.* 3. 24 διψῶμεν ἐπὶ σοὶ γελῶντες. We thus obtain a *comparatio compendiaria* (175 n.) ἀνέφερον λίβη ἑτοιμότερα (λιβάδων) γέλωτος.—**ἀνέφερον**. The verb is used of 'bringing up' blood (Plut. *Cleom.* 15), and both in act. (with an accus.) and in mid. (absolutely, ἀνενείκασθαι) of 'heaving' a sigh or 'fetching' a long breath. φωνὴν ἀναφέρειν is a later Greek usage. The notion 'bringing up' (from within oneself) is easily extended to tears.—**λίβη** is apparently ἅπ. εἰρ. as=λιβάδας. Cf. Eur. *I. T.* 1106 ὦ πολλαὶ δακρύων λιβάδες, *I. A.* 650 λείβεις δάκρυα, Hom. *Il.* 13. 658, Ar. *Eq.* 327 ὁ δ' Ἱπποδάμου λείβεται θεώμενος. The word is, however, no mere synonym of δάκρυα, but is chosen to suit γέλωτος, since, though one may say δάκρυα χαρᾶς, ἡδονῆς &c., the streaming of the eyes in laughter is perhaps nowhere called δάκρυα γέλωτος.

447 χέουσα. See crit. n. It cannot be said that the equivocally offered **χαίρουσα** of M is untranslatable, since we

like some pestilent dog, I let the streams come from my eyes with greater zest than if 'twere laughter, pouring forth in my hiding-place laments with tears a many.

Our tale is one to write deep in thy heart.

ΧΟ. Yea, drive it home through thine ears, and clinch it

Verrall. In favour of Klausen's view is the fact that in M *γράφου* (answering to *ἰὼ* of the strophe) is written at the beginning of v. 449. This, however, may indicate that *γράφου* also was once lost and afterwards written in the margin. It is not certain at what point the lacuna should be marked. For instance <*ἔμπεδ'*> before *ἐν φρεσίν*, <*σαφῶς*> before *γράφου*, or <*διαί*> (as adverb) after *γράφου* would explain the omission. **449** M omits the sign of the speaker. There is no internal evidence that the speaker is changed, but the different metre and the probability of formal correspondence with the strophe support Wecklein's arrangement.—**δι' ὥτων δὲ σῶν** Blom-

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might perhaps understand *ἀνέφερον χαίρουσα* as = *ἔχαιρον ἀναφέρουσα*, 'I found my delight in weeping' (cf. *φθάσας ἐποίησα*, *ἔφθασα ποιήσας*). We should then construe *ἔχαιρον ἀναφέρουσα λίβη ἐρ. γέλωτος*, (to wit) *πολύδ. γόον*. But *χαίρουσα*, unless it is much too strong for the situation, adds nothing to *ἑτοιμότερος*, while *χέουσα* is excellently suited to *λίβη*, and the metre, though by no means decisive for the short syll., certainly favours it.—**κεκρυμμένα** (fem.). She was 'hidden away' (*ἄφερκτος* 445) and, *because* so hidden, she could indulge her grief freely. Soph. *El.* 283 *κἀπικωκύω ... | αὐτὴ πρὸς αὐτήν· οὐδὲ γὰρ κλαῦσαι πάρα | τοσόνδ' ὅσον μοι θυμὸς ἡδονὴν φέρει*, *sup.* 79 sqq.

448 τοιαῦτ' ἀκούων κ.τ.λ. The words are addressed to Orestes, whose determination is being hardened (453). Cf. 434 sqq., 438 (*ὡς...εἰδῇς*), 441 (*σῷ*). To refer them to Agam. is to misconceive the whole purpose of this section of the *kommos*; nor is v. 450 (*ἀσύχῳ κ.τ.λ.*) suited to Agam. in any case.—**ἐν φρεσὶν γράφου**: a frequent metaphor. Cf. *Eum.* 275 *δελτογράφῳ...φρενί*, *Suppl.* 185, *P. V.* 815, Soph. *Ph.* 1325, *Trach.* 683, *fr.* 540, Pind. *O.* 10 (11). 1 *ἀνάγνωτε...πόθι φρενὸς | ἐμᾶς γέγραπται*, Shaksp. *Haml.* 1. 5. 98 &c.—It is futile to guess at the missing word or words. See crit. n. *ἐν φρεσὶν* <*σαῖσιν*>, *i.e. φρεσινσεσιν*, would readily admit of corruption, and, if it is thought that *σαῖσιν* is otiose, we may compare Eur. *Hel.* 1192 *λύπῃ σὰς διέφθαρσαι φρένας; Med.* 1387 *κατθανῇ...| Ἀργοῦς κάρα σὸν λειψάνῳ πεπληγμένος.*

449 δι' ὥτων δὲ. The Cho. breaks in and carries on the sentence begun by the last speaker, exactly as in v. 353. **δὲ** = 'yes.' Yet see crit. n.—**δι' ὥτων... φρενῶν**. Cf. 54.—**συντέτραινε**. The sense is that of making a thing penetrate into (so as to form one with) something else. For the thought Con. compares Plut. 2. 502 D *οὐκ εἰς τὴν ψυχὴν...ἡ ἀκοὴ συντέτρηται* and Soph. *fr. inc.* 774 *δι' ὠτὸς ἔρχεται τρυπωμένου*. The construction *συντετραίνω τί τινι* (= *συνάπτω τετραίνων*) is quite natural. Cf. Hdt. 2. 11 *σχεδὸν ἀλλήλοισι συντετραίνοντας τοὺς μυχούς* (where the subj. is *τοὺς κόλπους*). —**ἀσύχῳ φρενῶν βάσει**. The obvious meaning is that, while fixing the terrible story in his mind, Or. must keep his purpose settled and his judgment calm. The construction, however, may be differently regarded, according as *βάσις* refers to *τὸ βαίνειν* or (better) to *τὸ βεβηκέναι* ('stand'): (1) '(fix it) *to* a steady *base* of judgment.' Cf. Plat. *Crat.* 437 A *ἔπειτα τὸ βέβαιον, ὅτι βάσεώς τινός ἐστι καὶ στάσεως μίμημα, ἀλλ' οὐ φορᾶς*, Tim. Locr. 97 E *ῥίζα πάντων καὶ βάσις ἁ γᾶ ἐρήρεισται*, Eur. *Hec.* 837 *ποδῶν βάσει* ('the feet whereon I stand'). This rendering gives a natural completion to the metaphor of *συντέτραινε* and at once explains the compound. (2) Usually, however, the dat. is treated as modal, or of attendant circumstances; lit. 'with steady march of thought.' Though we might quote Eur. *Or.* 136 *ἡσύχῳ ποδὶ χωρεῖτε*, *Bacch.* 647 *ὀργῇ δ' ὑπόθες ἡσυχον πόδα*, *Hipp.* 391 *τῆς ἐμῆς γνώμης ὀδόν* &c., this is distinctly inapt with *συντέτραινε*.

(Verrall, who also discerns the proper sense of *βάσει*, retains **φρονῶν** of M and renders 'by thinking *ἡσύχως καὶ βεβαίως*.' Though *φρονῶν* may well = 'taking heed' or 'using judgment,' the sentence then involves a harsh combination of metaphors, between which there is no natural association of ideas. The 'boring' ap-

τέτραινε μῦθον ἀσύχῳ φρενῶν βάσει. 450
τὰ μὲν γὰρ οὕτως ἔχει,
τὰ δ' αὐτὸς ὄργα μαθεῖν·
πρέπει δ' ἀκάμπτῳ μένει καθήκειν.

στρ. α'. ΟΡ. σέ τοι λέγω, ξυγγενοῦ, πάτερ, φίλοις.
ΗΛ. ἐγὼ δ' ἐπιφθέγγομαι κεκλαυμένα. 455
ΧΟ. στάσις δὲ πάγκοινος ἄδ' ἐπιρροθεῖ·
ἄκουσον ἐς φάος μολών,
ξὺν δὲ γενοῦ πρὸς ἐχθρούς.

ἀντ. α'. ΟΡ. Ἄρης ἄρει ξυμβαλεῖ, δίκᾳ Δίκα.

field, δ' ἔσω Bamberger. ⏑ – . **450** θυμὸν Enger.—ἠσύχῳ M.—φρονῶν M, corr. Turnebus. ⏑ – .—φρενῶν βάθει Jacobs, φρ. στάσει Hartung. **452** αὐτὸς has been made from αὐτοῖς.—ὀργᾷ M, Wecklein, Verrall. ὄργα Scaliger. ⏑ – . ὄρμα Bamberger, τὰ δ' αὖθις ὥρα μαθεῖν Weil. **453** πρέπει is corrected from πρέπεις in M. **454—461** The signs of the speakers were restored by Hermann. **454** φίλοισι

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pears to have nothing to do with the steady basis.)

451 τὰ μὲν γάρ: *i.e.* the past. Cf. Soph. *Aj.* 405 εἰ τὰ μὲν φθίνει and context. The schol. explains by τὰ συμβάντα Ἀγαμέμνονι.

452 τὰ δ': what the future will bring forth.—**ὄργα μαθεῖν**: 'be passionate (keenly resolved) to learn.' Cf. Eur. *Hipp.* 174 τί ποτ' ἔστι μαθεῖν ἔραται ψυχά. The schol. on Ar. *Av.* 462 explains ὀργᾶν by ἐπιθυμητικῶς ἔχειν and here a schol. (reading ὀργᾷ) has ἐπιθυμεῖ (sc. Agam.). Similarly Hesych. ὀργᾷ· ἐπιτεταμένως ἐπιθυμεῖ. Wordsworth (*ap.* Con.) quotes Phrynichus in Ruhnken's *Timaeus* p. 194 ἀκοῦσαι ὀργῶ· πάνυ ἐπαίρομαι πρὸς τὸ ἀκοῦσαι. Cf. *Ag.* 225 ὀργᾷ περιόργως ἐπιθυμεῖν θέμις (probably ὀργᾷ περίοργ', ὡς ἐπιθ. θέμις). The MS has **ὀργᾷ**, which it is away from the mark to refer to Agam., and which Wecklein treats as 2nd pers., quoting from Phot. and Suid. ὀργωμένοις· ἐντεταμένως ἐπιθυμοῦσιν. Add ὤργητο (Thuc. 2. 21). But a statement is here manifestly inferior to an exhortation, and ὀργᾷ is probably an old emendation, due to the notion that αὐτὸς ὄργα μαθεῖν contained two incompatible nominatives, αὐτὸς and ὀργά.—**μαθεῖν**: of 'trying conclusions.' See 304 n. Eur. *Andr.* 715 ὡς ἂν ἐκμάθω | εἴ τίς με λύειν τῆσδε κωλύσει χέρας. The thought, as the next line shews, is of making trial of the event in a struggle.

453 πρέπει: not simply = δεῖ or χρὴ (of duty) but referring to appearances (= *decet*). With such provocation inexorable anger, even against a mother, becomes a 'seemly' thing.—**μένει** is not 'strength' (δυνάμει schol., who misses the point), but 'anger.' Cf. *Eum.* 835 κοίμα κελαινοῦ κύματος πικρὸν μένος, 843 πνέω τοι μένος ἅπαντά τε κότον, schol. to Soph. *Ant.* 960 μένος· ἡ ὀργή, Ar. *Vesp.* 424 ὀργῆς καὶ μένους ἐμπλήμενος, Soph. *El.* 610 ὀρῶ μένος πνέουσαν.—**καθήκειν**: *descendere* (*in certamen*). Cf. 723 ξυγκαταβῆναι, Soph. *Trach.* 504, Hes. *Theog.* 674 Τιτήνεσσι κατέσταθεν and the frequent καθιέναι εἰς ἀγῶνα

454—463 Third section of the κομμός. The resolve of Orestes is now fixed, and a short direct appeal by all present is made first to Agam. and then to the Gods. The arrangement is Or. + El. + Cho. forming a strophe, answered by the same in the same order.

454 σέ τοι λέγω. A common formula in addressing with urgency or impatience. Cf. Eur. *I. A.* 855 μεῖνον, ὦ σέ τοι λέγω, Soph. *Aj.* 1228 σέ τοι, τὸν ἐκ τῆς αἰχμαλωτίδος λέγω, Ar. *Av.* 406 ἔποψ, σέ τοι καλῶ, and without the verb *ibid.* 274

to a firm and settled will. One bout hath ended thus: be stubborn to try the next. 'Tis right to come into the lists with stern wrath that nought can bend.

ΟΡ. On thee I call, father; stand with thine own. 1st strophe.
ΕΛ. I too, all tears, add my voice withal.
ΧΟ. And this company of ours joins in with all accord. Hearken; come to the light; stand with us against the foe.

ΟΡ. The Wargod will meet their fighting, Justice their pleading. 1st antistrophe.

M, corr. Porson. **455** The preservation of ᾱ in *κεκλαυμένα* is due to the same notion as in v. 447. The gloss is *ἐλεεινά*. **457** *ἄρηξον* Heimsoeth, without need. **459** *"Αρης "Αρει...Δίκᾳ Δίκα* editions. ⸸.—*ξυμβάλλει* M. *ξυμβαλεῖ* (Pauw) is nearest, since copyists were particularly uncertain with λ and λλ (cf. 46). The sentence might be a question, equivalent to a prayer. But ⸸. *ξυμβάλοι* Porson, *ξυμβολεῖ* Paley, *ξυμβαλοῦ* Schütz. *ξυλλάβοι* would be technically more remote.—*δίκᾳ δίκᾳ* Robortello;

οὗτος, ὦ σέ τοι.—**ξυγγενοῦ**: cf. Soph. *El.* 411 *ὦ θεοὶ πατρῷοι, ξυγγένεσθέ γ' ἀλλὰ νῦν.*—**φίλοις** states a claim. Cf. Eur. *Or.* 1226 *καλεῖ σ' Ὀρέστης παῖς σὸς ἐπίκουρον μολεῖν.* The Cho. supplies the antithesis with *πρὸς ἐχθρούς* (458).

455 κεκλαυμένα: a middle perf. which occurs *inf.* 727, Soph. *O. T.* 1490. Cf. *ἐκλανσάμην* (Soph. *Trach.* 153), *κλαιόμενος* (*S. c. T.* 904, *Ag.* 1081). Similarly from *δακρύεσθαι* (*S. c. T.* 799) come Hom. *Od.* 20. 204 *δεδάκρυνται δέ μοι ὄσσε*, *Il.* 16. 7 *τίπτε δεδάκρυσαι;* These should not be regarded as passives. The middle form attaches to actions with subjective feeling (215) and the perf. expresses the state or condition (409).

456 στάσις: cf. 113, *Eum.* 311 *ὡς ἐπινωμᾷ στάσις ἁμά.*—**πάγκοινος** = *πάντως κοινωνοῦσα*, 'in complete accord.'—**ἐπιρροθεῖ**: of the approving response of the company present, as in Soph. *fr.* 695 *χορὸς δ' ἀναύδων ἰχθύων ἐπερρόθει*, Eur. *Hec.* 553 *λαοὶ δ' ἐπερρόθησαν*, *Or.* 901.

457 ἄκουσον: *i.e.* 'grant our prayer' (v. 5), *μολών* ('by coming') being synchronous (124 n., 395).

458 πρὸς ἐχθρούς: cf. Soph. *El.* 453 *αἰτοῦ... | ἡμῖν ἀρωγὸν αὐτὸν εἰς ἐχθρούς μολεῖν.*

459 "Αρης ἄρει κ.τ.λ. The unmetrical **ξυμβάλλει** of M is variously emended (see crit. n.). With **ξυμβαλεῖ**, which is technically nearest, we have still a prayer, but put in the form of a confident assumption.—The common interpretation of the sentence (with *"Αρης "Αρει* &c.) is hardly satisfactory, viz. 'Wargod (on our side) shall match himself with Wargod (on their side), and Justice (on our side) with Justice (on theirs),' *i.e.* our side must triumph, since we have all confidence in our superior powers and in the superior justice of our cause. This rendering appears to ask too much of the simple words 'Wargod will meet Wargod and Justice Justice,' which should imply that there was not only fighting but also justice on both sides. On the other hand we cannot write (as the schol. understood it) *ἄρης ἄρει* ('our courage with theirs') and *δίκᾳ δίκα* ('our plea with theirs'), since the whole passage is an appeal for the intervention of *Gods*. But if we write *"Αρης ἄρει* and *δίκᾳ Δίκα* (or at least understand that distinction to exist which modern capital letters would denote, and which it is convenient here at least to indicate to the eye), we may get the sense 'The Wargod (himself) shall cope with fighting (*i.e.* if they fight), Justice (herself) with pleas of right (*i.e.* if they urge pleas).' The Gods of both might and right are on our side, and our foes will be powerless to use either one or the other. Aeg. and Clyt. may have a *δίκη* on their side (cf. the pleas in *Ag.* 1376 sq., 1396 sq., 1405 sqq., 1412, 1432 sq., 1524 sqq., 1582 sqq., 1611), but not *Δίκη*, an *ἄρης*, but not *"Αρης*.—For the combination of might and right cf. *fr.* 381 *ὅπου γὰρ ἰσχὺς συζυγοῦσι καὶ δίκη, | ποία ξυνωρὶς τῶνδε καρτερωτέρα;* and somewhat simi-

.ΗΛ. ἰὼ θεοί, κραίνετ' ἐνδίκως <δίκας>.
ΧΟ. τρόμος μ' ὑφέρπει κλύουσαν εὐγμάτων.
τὸ μόρσιμον μένει πάλαι,
εὐχομένοις δ' ἂν ἔλθοι.

στρ. β'.
.ΟΡ. ἰὼ πόνος ἐγγενὴς
καὶ παράμουσος Ἄτας
αἱματόεσσα πλαγά.
.ΗΛ. ἰὼ δύστον' ἄφερτα κήδη.
.ΣΤΜΠ. ἰὼ δυσκατάπαυστον ἄλγος.

ἀντ. β'.
.ΟΡ. <οὐ> δώμασιν ἔμμοτον
τῶνδ' ἑκάς, οὐδ' ἀπ' ἄλλων
ἔκτοθεν, ἀλλ' ἀπ' αὐτῶν

but the grammatical chiasmus is effective. **460** *κραίν...δίκως* M, *κραίνετ' ἐνδίκως* m (in text and also in marg.).—<*δίκας*> Hermann, <*ἔνδικ'*> *ἐνδίκως* Rossbach, <*κρίσιν*> Weil. **462** *πάλαι γ'* Conradt; but emphasis does not necessitate *γε* (see v. 67 n.). **463** The scholiasts (q.v.) seem to have had a text with ἂν omitted (as often) by accident. But possibly late grammarians treated *ἂν ἔλθοι* itself as expressing a wish.—*ἀνέλθοι* Lachmann; but the word is inappropriate. *ἆρ' ἔλθοι* might be suggested, but is needless. ⸸. **464—473** For my arrangement of the parts

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larly *S. c. T.* 401 sq.—**ἄρει**: 'spirit of war' = 'fighting' (cf. *φοῖβος* 32 n., 161 n., 937). *S. c. T.* 53 *λεόντων...ἄρῃ δεδορκότων*, *P. V.* 886 *θηλυκτόνῳ | ἄρει δαμέντων*.—**δίκᾳ**: *causae*, *actioni*, 'the suit they plead,' pract.cally = *δικαιώματι*. Cf. (with the plur.) *Eum.* 475 *διαιρεῖν...δίκας*, *Ag.* 804 *δίκας...οὐκ ἀπὸ γλώσσης θεοὶ | κλύοντες*.

460 **κραίνετ'...<δίκας>**. See crit. n. Cf. Eur. *Heracl.* 143 *κυρίους κραίνειν δίκας*, and compare *Suppl.* 96 *κορυφᾷ Διὸς εἰ κρανθῇ πρᾶγμα* (*causa*) *τέλειον*, 953 *τοιάδε δημόπρακτος...ψῆφος κέκρανται* with *Eum.* 642 *ὅσπερ τέτακται τήνδε κυρῶσαι δίκην*.

461 **τρόμος**: not from dread of the deed itself (see v. 120), but in anticipation of the critical moment.

462 **μένει πάλαι**: not simply 'has long been waiting its time' but, as the schol. explains, *μένει* includes the sense *πέπηγε μὲν καὶ ὥρισται*, *i.e.* 'fate, it is true, remains fixed and sure.' Cf. *Ag.* 1562 *μίμνει δὲ μίμνοντος ἐν θρόνῳ Διός*, *Eum.* 384 *μένει γάρ*, *sup.* 102. For the difficulty of reconciling fate with the efficacy of prayer see 305 (n.).

463 **εὐχομένοις δ' ἂν ἔλθοι**: 'yet it might come (the quicker, or more easily) if one prays.' This use of ἄν is illustrated by *Ag.* 1506 *ὡς μὲν ἀναίτιος εἶ | ...τίς ὁ μαρτυρήσων*; | *...πατρόθεν δὲ συλλή-|πτωρ γένοιτ' ἂν ἀλάστωρ* ('though the avenging spirit might possibly &c.'), Eur. *Suppl.* 1146 *ἔτ' ἂν θεοῦ θέλοντος ἔλθοι μοι δίκα | πατρῷος*.

464—473 The fourth section of the *κομμός*. An outburst of sorrow at the inevitable step to be taken. The distribution is uncertain. (The schol. on 464 did not attribute that line to the Chorus.) Paley assigns the strophe and antistrophe to two hemichoria. Kirchhoff, Wecklein &c. suppose the whole passage to be chanted by Or., El., and the Cho. jointly. Another view is that the strophe belongs to El., and the antistr. to Orestes. It is, however, probable that the distribution is more complex, the voices first alternating and then combining. v. 473 certainly looks as if it should be spoken by all parties together, and it seems most satisfactory to arrange: (Stroph.) Or. 464—466, El. 467, All 468; (Antistr.) Or. 469—471, El. 472, All 473. This

EL. Oh, ye gods, bring justice to just pass!
CHO. A shudder steals o'er me as I hear these prayers. The fate in store abideth from of old, but prayer may bring it forth.

OR. O trouble bred with the race, and bloody discords struck by Ruin's hand! 2nd strophe.
EL. Ah! sorrows harsh and insupportable!
ALL. Ah! pain that nought allays!

OR. Except this way, the house can find no stanching of its wound. Not from without must come its cure, but from itself 2nd antistrophe.

ϟ. **464** *lὼ* M. *ὦ* Hermann. See the antistrophe.—*φόνος* Schütz. **465** *ἄτης* M, corr. Hermann. **466** *πλ*ᾱ*γγη* M (each α by m). **469** I have added *<οὐ>*, the loss of which may possibly be due to the line having once been preceded by OP. The long syllable is admitted in anacrusis.—*ἔμμονον* Auratus, *ἔμμορον* Valckenaer, *ἔμφυτον* Hartung. ϟ. **470** *τῶν δ' ἑκὰσ* M. *τῶν δ' ἄκος* Schütz and

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would create a vigorous and effective ending.

464 πόνος ἐγγενὴς: trouble which is congenital in the family and (like *πόλεμος ἐμφύλιος* &c.) which it works upon itself. Cf. *Ag.* 159 *νεικέων τέκτονα σύμφυτον*, 1477 *τὸν τριπάχυντον | δαίμονα γέννης τῆσδε*, 1565 *κεκόλληται γένος πρὸς ἅτᾳ*, and *inf.* 1065.

465 sq. **παράμουσος**. Cf. Eur. *Phoen.* 786 *Ἄρης...Βρομίου παράμουσος ἑορταῖς*. The metaphor from music is maintained in **πλαγά** as in **δύσ-τον(α)**. See Appendix to v. 32. The *πληγή* (cf. *πλῆκτρον*, *ψάλλειν*, *κρούειν*) is 'out of tune' (because it grates harshly upon natural feeling (*pietas*)). **Ἄτας**: *i.e.* the stroke comes from Ἄτη and not from the will of the doer.—**αἱματόεσσα** not only determines the literal application of the metaphor (*i.e.* 'discordant stroke, to wit, the stroke of murder') but conveys a picture of Até striking the harp with blood-stained fingers.—**πλαγά**, in explanation of *πόνος ἐγγενής*, is to be taken as verbal ('striking') and embraces all the history of suffering in the house, and not this impending vengeance alone. With the word in its more literal aspect, implying punishment, cf. *Ag.* 379 *Διὸς πλαγὰν ἔχουσιν εἰπεῖν*.

467 δύστον' = *δύσ-τονα* rather than *δύ(σ)-στονα*, with reference to musical *τόνος*. Cf. *εὔτονος*, *σύντονος*. The poet himself is probably playing upon the two meanings. In *S. c. T.* 975 *δύστονα κήδε(α)* = *δύ(σ)στονα* and corresponds to Hom. *Il.* 1. 445 *Ἀργείοισι πολύστονα κήδε' ἐφῆκεν*.

468 δυσκατάπαυστον: it recurs from generation to generation. The metaphor is that of an incurable wound, which breaks out at intervals, like the sore of Philoctetes. Hence the following words.

469 sq. ***<οὐ> δώμασιν ἔμμοτον κ.τ.λ.** The final decision. 'Apart from this the house can find no stopping of its wound.' The usual alteration, **ἄκος** for **ἑκάς**, assumes an unlikely corruption and gives no satisfactory sense to **οὐδ'**.—**ἔμμοτον** (cf. *ἔμπλαστον*, *ποτόν*) is a noun, and is so used by Galen, though originally an adj. (with *φάρμακον* or the like: cf. *πιστόν*, *χριστόν*, *βρώσιμον*, viz. *ἀλέξημα P. V.* 495). The running sore requires to be packed with lint (*μοτόν*). Cf. schol. Ven. to Hom. *Il.* 4. 440 *ἄμοτον· ἀπλήρωτον, ἀφ' οὗ καὶ μοτά, τὰ ἐπιτιθέμενα τοῖς κοίλοις τραύμασιν ὀθόνια πρὸς ἀναπλήρωσιν τῆς σαρκός*.

470 ἑκάς = *χωρίς*, *praeter*. Cf. Soph. *Trach.* 1000 *τίς ὁ χειροτέχνης | ἰατορίας, ὃς τήνδ' ἄτην | χωρὶς* ('except') *Ζηνὸς κατακηλήσει;* Plat. *Criti.* 112 C *πάντα ἄνευ* ('except') *χρυσοῦ*, Hdt. 7. 29 *οὐδενὶ...συνέμειξα...ἐξὸ σεῦ*.

471 ἀλλ' ἀπ' αὐτῶν: sc. *τῶν δωμάτων*, or, rather, the persons belonging thereto. Wordsworth (*ap.* Con.) compares *fr.* 139 *τάδ' οὐχ ὑπ' ἄλλων, ἀλλὰ τοῖς αὐτῶν πτεροῖς, | ἁλισκόμεσθα*.

*ΗΛ. δι' ὠμὰν ἔριν αἱματηράν.
*ΣΥΜΠ. θεῶν <τῶν> κατὰ γᾶς ὅδ' ὕμνος.

*ΧΟ. ἀλλὰ κλύοντες, μάκαρες χθόνιοι,
τῆσδε κατευχῆς πέμπετ' ἀρωγὴν
παισὶν προφρόνως ἐπὶ νίκην. 475

ΟΡ. πάτερ, τρόποισιν οὐ τυραννικοῖς θανών,
αἰτούμενός μοι δὸς κράτος τῶν σῶν δόμων.
*ΗΛ. κἀγώ, πάτερ, τοιάδε σου χρείαν ἔχω,
φυγεῖν μέγαν πρᾶθεῖσαν Αἴγισθῳ <φόνον>. 480

most modern editors. ϟ.—οὐκ Schütz. **472** αιωμαναιρειν M. δι' ὠμὰν Klausen, with ἔριν accepted from Hermann (after schol.). ϟ. διώκειν ἔριν Hermann. I had thought of οὐδ' ἀπ' ἄλλων | ἔσθ' ὅθεν, ἀλλ' ἀπ' αὐτῶν, | ἰώμαν ἔριν (spoken by Orestes), the opt. being similar to that of v. 171, Soph. *O. C.* 1172 καὶ τίς ποτ' ἐστίν, ὅν γ' ἐγὼ ψέξαιμί τι; &c. But I now believe Klausen's correction to be right. **473** <τῶν> is due to Hermann. **476** νίκη Portus. ϟ. **477** ΗΛ^{c} is prefixed in M, corr. Robortello. **478** αἰτουμένῳ Turnebus. ϟ. αἰδούμενος M. Schmidt. **479—484** The signs of the personae are missing, but the distribution is obvious.

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472 **δι' ὠμὰν ἔριν κ.τ.λ.** See crit. n. Assuming the correction to be sound, we must render 'thanks to the cruel match of bloodshed with bloodshed,' *i. e.* because one deed of blood must needs be matched by another. The coming deed has been challenged and provoked; it is not optional. There is no occasion for treating the accus. with διὰ (=*propter*) as equivalent to the gen. (=*per*). None of the instances adduced in Kühner-Gerth *Gr. Gramm.*^{3} pp. 484 sq. would be parallel to the present.—**ἔριν αἱματηράν** involves a similar metaphor to that overlooked in *Ag.* 701 **δι' ἔριν αἱματόεσσαν.** There the full context is **πολύανδροί τε φεράσπιδες κυναγοὶ | κατ' ἴχνος πλατᾶν ἄφαντον | κελσάντων Σιμόεντος | ἀκτὰς ἐπ' ἀξιφύλλους** (read **ἀκτὰς πλεξιφύλλους**) **| δι' ἔριν αἱματόεσσαν**, and the picture is of a chase or match (ἄμιλλα), which is no friendly race, but one that will end in blood. With the point of emphasis in the epithets **ὠμὰν** and **αἱματηράν** cf. 582 (n.) **ξιφηφόρους ἀγῶνας**, 858 (n.).

473 **θεῶν...ὕμνος** is a kind of 'Amen' (Verrall): 'So ends our hymn to the nether gods.'—**ὅδ'**. Cf. 1063.

474 **μάκαρες**: the gods; not=**μακαρῖται**, since the condition of Agam. has all along been depicted as the opposite of **μάκαρ**.

476 **παισὶν**: the weaker side with the juster claim. See 378 (n.). It is to be remembered also that in the games there were special contests of racing, wrestling, boxing and the pentathlum for boys (**παῖδες**), and the contest is here regarded as one in which such **παῖδες** contend with **ἄνδρες**.—**ἐπὶ νίκην**: 'with a view to victory.' The change to **ἐπὶ νίκῃ** is undesirable. In v. 867 **ἐπὶ νίκῃ** follows **εἴη**, and *Eum.* 1009 **τὸ δὲ κερδαλέον | πέμπειν πόλεως ἐπὶ νίκῃ** probably carries a different shade of meaning ('with'), though in any case it would not limit Aesch. to the one form. The use of dat. or accus. of the aim was optional. Cf. Hdt. 7. 32 **ἀπέπεμπε ἐπὶ γῆς αἰτησιν.**

477—507 The **κομμός** is concluded, but Or. and El. (still on either side of the tomb) continue the appeal to Agamemnon in the same amoebaeic manner, though in senarii. They dwell upon their own disgrace and his.

478 **αἰτούμενος.** That we have the middle **αἰτουμένῳ** in v. 2 and **παραιτουμένῳ** in 779 is no evidence against the

EL. —thanks to the cruel match at shedding blood.
ALL. Such is our hymn to the gods beneath the ground.

CHO. Hearken ye then, blest powers of earth, to this supplication, and send the children a zealous aid, to end in victory.

OR. Father, who didst die no monarch's death, grant my prayer and make me lord of what was thine.
EL. I too, father, in this poor plight, have need of thee. Let me escape the great reproach—'Sold to Aegisthus!'

479 τοιάδεσ'ου M. τοιάδε' σοῦ Klausen, τοιάνδε σου Turnebus. †. **480** The line reads defectively in M φυγεῖν μέγαν προσθεῖσαν Αἰγίσθῳ. I have added <ψόγον>, which perhaps became in some way confused with φυγεῖν, and have emended with πραθεῖσαν. †. φυγεῖν μέγαν (μέλανα l'auw) προσθεῖσαν Αἰγίσθῳ <μόρον> Turnebus, but μέγαν μόρον is out of the question and the accus. part. is ungrammatical. †. μέγαν πως θεῖσαν Αἰγ. <δόλον> Weil, φυγεῖν με λαμπρὸν θεῖσαν Αἰγ. <μόρον> Canter. Among words supplied are βόλον (Klausen), φθόρον Hermann. Wecklein favours τυχεῖν με γαμβροῦ θεῖσαν Αἰγ. <μόρον>, which involves too much change.

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passive. Cf. Pind. *I.* 7. 4 καίπερ ἀχνύμενος | θυμόν, αἰτέομαι χρυσέαν καλέσαι | Μοῖσαν, Theoc. 14. 63 αἰτεύμενος οὐκ ἀνανεύων | οἷα χρὴ βασιλέα. In Ar. *Ran.* 699 the MSS vary between αἰτουμένοις and -ους, the latter having the support of R.—**κράτος**. See 131 (n.), Hom. *Od.* 21. 353 τοῦ γὰρ κράτος ἐστ' ἐνὶ οἴκῳ.—**τῶν σῶν**: more emphatic than σῶν (14 n.) = 'seeing it is thine to give and none other's, and since what was thine is mine.' Cf. 484 τῆς ἐμῆς (n.).

479 κἀγὼ...τοιάδε. Klausen explains by *idem sentiens* (=τοιαύτη), citing *Ag.* 1359 κἀγὼ τοιοῦτός εἰμι. Add Eur. *Or.* 1680 κἀγὼ τοιοῦτος and cf. *Ag.* 1351. In this view σου would be emphatic (σοῦ) and begin a new sentence. But while τοιοῦτος (εἰμί) was an established phrase in corroborating the last speaker ('I am of your mind'), it is not so probable that τοιόσδε bore the same sense, or could be used when, as here, it is not the last speaker who is addressed. Moreover 'I share that view' is surely an inappropriate expression in the context. It is much more to the point to supply οὖσα and render 'I, being in the plight you see' (viz. ἄλεκτρος, ἀντίδουλος). (The correction **τοιάνδε** is unnecessary and rather weak.)

480 φυγεῖν...*<ψόγον>. See crit. n. The correction here given is based upon the following considerations: (1) Orestes demands his true position as master of the house, and to this, in the proper amoebaean style, the thought expressed by El. is parallel. She demands to be delivered from her ignominious position as a slave to its present unworthy master. (The mention of her marriage belongs to the next response only, which answers the specific with the specific): (2) the request 'Grant that I may escape (after doing this or that)' is feeble in itself, is no answer to the words of Orestes, and (though this point has been overlooked) would require the nomin. and not the accus. participle. That the tendency would rather be to strain expression in favour of the nom. than to substitute the accus. for a true nom. appears from *e.g.* Eur. *I. T.* 870 παρὰ δ' ὀλίγον | ἀπέφυγες ὄλεθρον ἀνόσιον ἐξ ἐμᾶν | δαϊχθεὶς χερῶν.—**φυγεῖν...ψόγον**: cf. Eur. *Hec.* 384 ψόγον φυγεῖν and *ibid.* 1249 πῶς οὖν σε κρίνας μὴ ἀδικεῖν φύγω ψόγον;—***πραθεῖσαν Αἰγίσθῳ.** No satisfactory obj. has been supplied with **προσθεῖσαν** of M. (See crit. n.) To be a slave is a reproach great enough; to be *sold* as a slave is a greater; to be sold to

ΟΡ. οὕτω γὰρ ἂν σοὶ δαῖτες ἔννομοι βροτῶν
κτιζοίατ'· εἰ δὲ μή, παρ' εὐδείπνοις ἔσῃ
ἄτιμος ἐμπύροισι κνισωτοῖς χθονός.
ΗΛ. κἀγὼ χοάς σοι τῆς ἐμῆς παγκληρίας
οἵσω πατρῴων ἐκ δόμων γαμηλίους· 485
πάντων δὲ πρῶτον τόνδε πρεσβεύσω τάφον.
ΟΡ. ὦ Γαῖ', ἄνες μοι πατέρ' ἐποπτεῦσαι μάχην.

481 ἄν σοι M and editions; but the pronoun should be emphatic. ϕ.—βροτῶν Martin. ϕ. **482** ἔσῃ M. ἔσει the English editors, with Weil &c. See Introd.

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an Aegisthus is greatest. With the thought in πραθεῖσαν cf. 132 (n.) πεπραμένοι γὰρ νῦν γέ πως ἁλώμεθα, 914 διχῶς ἐπράθην. See also note to v. 74 for the ignominy of the ἀργυρώνητος, and v. 134 for the contempt in Αἰγίσθῳ. In v. 135 (q.v.) Electra calls herself ἀντίδουλος, as in Eur. *El.* 1004 she is δούλη and *ibid.* 1008 αἰχμάλωτος.—**πραθεῖσαν.** The accus. now becomes correct. The nom. (necessary in *e.g.* χρείαν ἔχω φυγεῖν προσθεῖσα κύπον) would express part of the want, *i.e.* 'I desire to be sold and escape.' The accus. is the proper exegesis of ψύγον, *i.e.* φυγεῖν μέγαν ψύγον, ὅτι ἐπράθην.

481 **οὕτω γάρ**: 'yes, for then...,' *i.e.* if you reinstate me I shall be able to honour *you* (as now I cannot and others will not). Cf. Soph. *El.* 457 ὅπως τὸ λοιπὸν αὖτὸν ἀφνεωτέραις | χερσὶ στέφωμεν ἢ τανῦν δωρούμεθα.—**σοὶ** is emphatic. For the appeal to self-interest see 126 (n.), 255 sq. (n.).—**δαῖτες ἔννομοι**: *i.e.* the ἐναγίσματα (ἐντάφια Soph. *El.* 326, called ἔμπυρα *ibid.* 405) regularly paid to the dead and regarded as banquets (see 91 n.). Cf. Lucian *Char.* 22 βόθρον τινὰ ὀρύξαντες καίουσί τε ταυτὶ τὰ πολυτελῆ δεῖπνα καὶ εἰς τὰ ὀρύγματα οἶνον καὶ μελίκρατον...ἐγχέουσιν...πεπιστεύκασι δ' οὖν τὰς ψυχὰς ἀναπεμπομένας κάτωθεν δειπνεῖν μὲν ὡς οἷόν τε περιπετομένας τὴν κνῖσαν καὶ τὸν καπνόν, πίνειν δὲ ἀπὸ τοῦ βόθρου τὸ μελίκρατον. The word here chosen is intended to be comprehensive, including both ἔμπυρα and χοαί. Yet Or. naturally thinks rather of the greater sacrifice (αἱμακουρίαι Pind. *O.* 1. 90), in which a victim was slain and partly burned (so that the savour reached the underworld), while the blood was poured upon the tomb (cf. Eur. *Tro.* 381 οὐδὲ πρὸς τάφους | ἔσθ' ὅστις αὐτοῖς αἷμα γῇ δωρήσεται).—**ἔννομοι**: *sollemnes.* They were both customary and periodic, being offered yearly at least (Isaeus *Menecl.* § 46 ἐναγίζειν καθ' ἕκαστον ἐνιαυτόν, cf. Plat. *Legg.* 717 E).—**βροτῶν**: either (1) = φθιτῶν (cf. 129 n.), depending on δαῖτες, 'the feasts which mortals receive (in the underworld),' or (2) βροτῶν ἔννομοι = ὑπὸ βροτῶν νομιζόμεναι, 'the feasts customary with mankind (in their relations with each other, as living and dead).' The latter is less natural, and the same contrast is intended as in v. 129, viz. between the nether mortals and the nether Gods, to each of whom sacrifices are offered in their season.

482 **κτιζοίατ'**: here perhaps not simply = ποιοῖντο (though that, as the schol. on *Eum.* 17 observes, is ἰδίωμα Αἰσχύλου) but = 'would be established,' *i.e.* as an unfailing observance.—For the sonant nasal form of 3rd plur. in Aesch. cf. *Pers.* 363 ἐκσωσοίατο, 372 φευξοίαθ', *S. c. T.* 539 ὀλοίατο, *Suppl.* 762 ἐχθαιροίατο.—**παρ' εὐδείπνοις**: lit. 'among (or 'in the eyes of') the well-feasted' (*apud bene cenatos*). So apparently the schol. Modern commentators appear to think only of the neuter, some regarding both εὐδείπνοις and ἐμπύροισι as substantives and others (*e.g.* Sidgwick) treating the former as adj. It is true that a very natural subst. εὔδειπνα is authenticated by Hesych. (θυσία τις Ἀθήνησι...καὶ αἱ τοῖς νεκροῖς ἐπιφερόμεναι σπονδαί, ἤγουν χοαί); but the adj. sense preceded, and it is more in the manner of Aesch. to allude to such εὐδείπνα than to specify them literally. The reproach is more forcibly expressed by the masc., 'thou wilt be the one unhonoured where the others are feasted.'

483 **ἄτιμος**: cf. Soph. *Ant.* 24 κατὰ χθονὸς | ἔκρυψε τοῖς ἔνερθεν ἔντιμον νεκροῖς, *Eum.* 95 ἐγὼ δ' ὑφ' ὑμῶν ὧδ' ἀπητιμασμένη | ἄλλοισιν ἐν νεκροῖσιν ὡς μὲν

OR. Yea, for the wonted feasts, the dead man's due, would then be made for thee. Else, where others are richly fed, thou wilt lack thy portion, when burnt-offerings full of savour are paid to earth.

EL. I also, of the fulness of my dower, shall bring from my father's house the libations of bridal time. And before all else I shall hold this tomb in chiefest honour.

OR. O Earth, send up my sire to direct me in the fight!

p. xcix. **483** *ἐν πυροῖσι* M, corr. Auratus. ♀. **487—494** M has only the *παράγραφος* for the speakers. The distribution is stated by schol. **487** *πάτερ*

ἔκτανον | *δνειδος ἐν φθιτοῖσιν οὐκ ἐκλείπεται*, | *αἰσχρῶς δ' ἁλῶμαι*, and, for the combination with *παρά*, Plat. *Rep.* 554 B *ἔντιμα...παρὰ τῷ τοιούτῳ*.—**ἐμπύροισι.** (As Sidgwick notes, we cannot render 'unhonoured *by* sacrifices,' *i.e.* *ἄτιμος ἐμπύρων*.) Difficulty is removed if we construe as dat. of time or occasion, 'at the sacrifices of burnt offerings.' Cf. Soph. *Trach.* 268 *δείπνοις δ', ἡνίκ' ἠν ὠνωμένος*, | *ἔρριψεν ἐκτὸς αὐτόν* and the familiar use of *θεσμοφορίοις, μυστηρίοις, τραγῳδοῖς καινοῖς, τῷ γυμνικῷ ἀγῶνι* (Meisterhans *Gr. Att. Insch.*[2] p. 170) &c.—**κνισωτοῖς** (*κνισόω*): 'made savoury,' with a reference to *κνισᾶν ἀγυιάς*. The gen. **χθονός** can hardly be joined to the passive form as objective in the sense 'that make savoury the earth.' Rather it is possessive with *ἐμπύροισι*, the burnt offerings belonging to earth (and its dead) being opposed to those paid to the upper Gods.

That the MS has **ἐν πυροῖσι** is in itself of little significance. Both MSS and inscriptions are very inconsistent in the matter of nasals before explosives, and the divergence of orthography *ἐν βροτοῖσι* and *ἐμβροτοῖσι*, *Ὀλυμπία* and *Ὀλυνπία* dates from very early times. See Kühner-Blass *Gr. Gramm.*[3] 1. p. 263. *ἐμπύροισι* might therefore be read quite naturally as *ἐμ πυροῖσι* and thence would come *ἐν πυροῖσι* by a correction. We might, indeed, render 'among the savoury fires paid to earth (*i.e.* when such fires are toward) thou wilt have no portion'; but the plural *πυρά* (Xen. *An.* 7. 2. 18 *ἐπιτυγχάνει πυροῖς ἐρήμοις*) appears to be used only of watch-fires. Otherwise perhaps there would be little to choose between the two expressions and we might decide to hold by the MSS.

484 **τῆς ἐμῆς**: not simply *ἐμῆς* (cf. 14 n., 478 n.) but with allusion to the promise of v. 481. 'As Or. will give thee of *his* portion, so will I of *mine*.' The gen. = 'belonging to' (*i.e.* 'out of'). Less good is a possible gen. of exchange, 'in payment for' (145 n.).—**παγκληρίας**: 'full portion.' Cf. Eur. *Ion* 813 (of Creusa) *ὅστις σε γήμας...* | *καὶ δῶμα καὶ σὴν παραλαβὼν παγκληρίαν* and (said of Ion himself) 1542 *οὐκ ἔσχες ἄν ποτ' οὔτε παγκλήρους δόμους* | *οὔτ' ὄνομα πατρός*, *Suppl.* 14 *Οἰδίπου παγκληρίας* | *μέρος κατασχεῖν φυγάδι Πολυνείκει*. Poll. 10. 12 *κάλλιον δὲ τὴν ἐνδομενίαν* (*supellectilem*) *παγκτησίαν ἢ παμπησίαν* (cf. *S. c. T.* 802) *ὀνομάσαι...τραγικώτερον γὰρ ἡ παγκληρία*. The element *παν-* imparts the studied comprehensiveness usual in legal terms.

485 **πατρῴων**: with bitterness. 'At present the house is not thine, and I am but a slave, with no rights in it. When it is restored I may be wedded from it, as an heiress and thy daughter should be.'—**γαμηλίους** by position comes with some emphasis. 'I will bring thee offerings...yes, offerings at my marriage,' *i.e.* *οἷσω χοάς...γαμοῦμαι γάρ*. Cf. Soph. *El.* 961 *πάρεστι δ' ἀλγεῖν ἐς τοσόνδε τοῦ χρόνου* | *ἄλεκτρα γηράσκουσαν ἀνυμέναιά τε* and context, ending (970 sqq.) *ἐλευθέρα* | *καλῇ τὸ λοιπὸν καὶ γάμων ἐπαξίων* | *τεύξῃ*.

486 **πρῶτον** is more probably neut., the expression being adverbial ('as the duty to perform before all others'). Cf. *Eum.* 1 *πρῶτον μὲν εὐχῇ τῇδε πρεσβεύω θεῶν* | *τὴν προφητεύουσαν Γαῖαν*.

487 **ὦ Γαῖ'**: cf. Eur. *El.* 678 *Γαῖ' ἄνασσα*.—**ἄνες**: *Pers.* 652 *ἀναπομπὸς ἀνείης Ἀιδωνεὺς* | *Δαρεῖον*, 691 *οἱ κατὰ χθονὸς θεοὶ* | *λαβεῖν ἀμείνους εἰσὶν ἢ μεθιέναι*.—**ἐποπτεύσαι.** See v. 1 (n.): 'direct,' **μάχην** being 'my fighting,' not 'the battle.'

ΗΛ. ὦ Περσέφασσα, δὸς δ' ἔτ' εὔμορφον κράτος.
ΟΡ. μέμνησο λουτρῶν οἷς ἐνοσφίσθης, πάτερ.
ΗΛ. μέμνησο δ' ἀμφίβληστρον ὡς ἐκαίνισαν. 490
ΟΡ. πέδαις δ' ἀχαλκεύτοις ἐθηρεύθης, πάτερ.
ΗΛ. αἰσχρῶς τε βουλευτοῖσιν ἐν καλύμμασιν.
ΟΡ. ἆρ' ἐξεγείρῃ τοῖσδ' ὀνείδεσιν, πάτερ;
ΗΛ. ἆρ' ὀρθὸν αἴρεις φίλτατον τὸ σὸν κάρα;
ΟΡ. ἤτοι Δίκην ἴαλλε σύμμαχον φίλοις, 495
ἢ τὰς ὁμοίας ἀντίδος λαβὰς λαβεῖν,

M, corr. Robortello. **488** δὸς δέ τ' M, an epic use which has no parallel in tragic dialogue. δ' ἔτ' Paley. ∤. δέ γ' Hermann, δ' ἔπ' Dindorf, δὸς σὺ δ' Auratus. —εὔμοιρον Schütz, δὸς δὲ γάμορον Schneidewin, Wecklein. ∤. **490** ὦ σ' ἐκαίνισαν M, corr. Blomfield. ∤. ὡς ἐκαίνισας (Conington) makes a further and unnecessary change. ὦ σ' ἐκαινέτην Valckenaer. **491** δ' M. Stanley, Weil &c. reject the particle. ∤.—πέδαις γ' ἀχαλκεύτοισι θηρευθείς Conington; but caesura is not necessary (cf. 150). δθ' ἡρέθης Dindorf, ὅτ' ἠγρεύθης Naber. **492** γε Bamberger.—

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488 Περσέφασσα: as queen of the dead; without mention of Pluto, as in Soph. *Ant.* 894, *Hec.* 138, *Hel.* 175 &c.; called ἡ κατὰ χθονὸς νερτέρων θεά (Eur. *Or.* 963). The form Περσέφασσα occurs also in Soph. *Ant.* 894; Φερσέφασσα Eur. *Hel.* 175; Περσεφόνα Eur. *Ion* 1445, Soph. *El.* 110, Eur. *Hec.* 134.—**δὸς**: sc. αὐτῷ, not ἡμῖν.—**δ'** may be called antiphonal (as in 490, 491) rather than identified with the familiar use after the voc. with pronoun (*e.g. P. V.* 3 Ἥφαιστε, σοὶ δὲ χρὴ μέλειν ἐπιστολάς κ.τ.λ., Soph. *El.* 150 Νιόβα, σὲ δ' ἐγωγε νέμω θεόν, Hom. *Il.* 1. 282 Ἀτρεΐδη, σὺ δὲ παῦε).—**ἔτ'**. See crit. n. 'After all,' *i.e.* though late, even at this hour, despite his ignominious overthrow. Paley quotes (but with a different value of ἔτι) Hom. *Od.* 3. 60 δὸς δ' ἔτι Τηλέμαχον καὶ ἐμὲ πρήξαντα νέεσθαι. More akin are Thuc. 7. 77 ἔτι καὶ ἐκ τῶν παρόντων...ἐλπίδα χρὴ ἔχειν, the frequent ἔτι καὶ νῦν, and the use in threats *e.g.* Eur. *Bacch.* 306 ἔτ' αὐτὸν ὄψῃ κἀπὶ Δελφίσιν πέτραις πηδῶντα, *P. V.* 939.—**εὔμορφον κράτος**: 'comely (glorious) victory,' *i.e.* instead of the ugly defeat. εὔμορφον (=εὐπρεπές, καλόν) may be the opposite of αἰσχρόν in both the physical and the moral application. So ἄμορφος = ἀπρεπής Plat. *Legg.* 855 c. Commentators cite Soph. *O. T.* 189 εὐῶπα πέμψον ἀλκάν, but there the sense is 'cheering,' 'comforting.'

489 μέμνησο λουτρῶν: *i.e.* the disgrace of such a death. Cf. 1069 λουτροδάικτος (n.).—**λουτρῶν οἷς**: lit. 'the bathing, by which' not 'the bath, in which.' —For the manner of Agamemnon's murder, as conceived by Aesch., see Appendix.

490 ἀμφίβληστρον ὡς ἐκαίνισαν: lit. 'how they innovated a casting-net,' *i.e.* 'how they devised a new and strange kind of net' (not 'how they put the net to a new use'). The πέπλος ἀτέρμων (*Eum.* 637), ἄπειρον ὕφασμα (Eur. *Or.* 25), was turned by them into an ἀμφίβληστρον. Cf. *Ag.* 1381 ἄπειρον ἀμφίβληστρον, ὥσπερ ἰχθύων, | περιστιχίζω, πλοῦτον εἵματος κακόν. The meaning of καινίζω is the same as in Eur. *Tro.* 889 τί δ' ἔστιν; εὐχὰς ὡς ἐκαίνισας θεῶν ('what novel prayers you have made'), and close to that in Eur. *fr.* 598 ὁ πρῶτος εἰπών... ὅστις τόνδ' ἐκαίνισεν ('invented as a new thing') λόγον, | ὡς τοῖσιν εὖ φρονοῦσι συμμαχεῖ τύχη. Under the general sense of putting in use something new may also come those of (1) 'handselling' (an implement or article new for use), (2) trying the experience of something new to oneself. The latter is illustrated by *Ag.* 1055 ἑκοῦσ' ἀνάγκῃ τῇδε καίνισον ζυγόν, Soph. *Trach.* 867 καί τι καινίζει στέγη.—The MS reading ὦ σ' ἐκαίνισαν is almost certainly due to the οἷς of the previous line. There is no authority for καινίζειν τινά='to treat a person in novel fashion,' and the change from the gen. λουτρῶν to the accus., though possible, is pointless and harsh.—**ἀμφίβληστρον** plays upon the usual sense 'net' and that of 'garment' (cf. Eur. *Hel.* 1079 ἀμφίβληστρα

EL. O Persephassa, grant he may even yet prevail with glory!

OR. Father, remember!...the bath!—wherewith thy life was ta'en.

EL. Remember what strange casting-net they planned.

OR. My father, thou wast caught in shackles no smith had worked.

EL. Yea, in a wrapping-net shamefully plotted.

OR. Father, art thou not roused by taunts like these?

EL. Dost not uprear in all sympathy that head of thine?

OR. Either send Vengeance to fight on our loyal side, or let us in our turn get the like grip of them, if thou wouldst

δυσλύτοισιν Hartung.—*ἐγκαλύμμασιν* Portus. ‖. **493** *ὀνείδεσσιν* M, corr. Robortello (cf. 278, 363, 369). **494** *φιλτάτοις* Donaldson; but *φιλτάτου* would have been nearer. **495—521** The speakers must be supplied by conjecture. **495—497** were first given to Orestes by Tyrwhitt, and this seems best. Three lines to one speaker fitly mark the close of the amoebaeic appeal to Agam. which has dwelt directly upon his own humiliation. **495** *σύ τοι* Schütz. ‖. **496** *καὶ τὰς* Stanley.—*βλάβας* M, corr. Canter. ‖.—*ἢ τὰς ὁμοίας <αὐτὸς> ἀντίδος λαβεῖν*

σώματος ῥάκη and *ἀμφίβλημα*, *ἀμφίβληστα ῥάκη*, *ἀμφιβάλλεσθαι χλαῖναν* &c.). So in Soph. *Trach.* 1051 *καθῆψεν ὥμοις τοῖς ἐμοῖς Ἐρινύων | ὑφαντὸν ἀμφίβληστρον*. See also *καλύμμασιν* 492 (n.).

491 πέδαις: 'snares for the feet.' See 998 (n.) *ποδιστῆρας πέπλους*. The metaphor begun with *ἀμφίβληστρον* is maintained in this line and the next.—**δ'**: 488 (n.).—**ἀχαλκεύτοις**: a qualification of metaphor resulting in a species of oxymoron, like *ἄρδις ἄπυρος* (*P. V.* 905), *κῦμα χερσαῖον* (*S. c. T.* 64), *δναρ ἡμερόφαντον* (*Ag.* 82), *ἀνηφαίστῳ πυρί* (Eur. *Or.* 621), *ἄπτεροι Πελειάδες* (*fr.* 312. 4). Cf. Eur. *fr.* 595 *αἱδοῦς ἀχαλκεύτοισιν ἔζευκται πύδαις*.—For the absence of caesura see Appendix to v. 150.—**πάτερ**: note the repetition of the affectionate and appealing word with each utterance of Orestes.

492 αἰσχρῶς: with *βουλευτοῖσιν*, 'plotted to thy shame.' See 433 (n.).—**τε**: exegetic.—**βουλευτοῖσιν**: cf. *βουλεύσεως γραφή* among *δίκαι φονικαί*.—**καλύμμασιν**: with a play upon the ordinary sense of the 'covering' *πέπλος* and the fisherman's application of the word to a kind of 'net.' For the latter cf. Oppian *Hal.* 3. 80 *τῶν τὰ μὲν ἀμφίβληστρα, τὰ δὲ γρίφοι καλέονται, | γάγγαμά τ', ἠδ' ὑποχαὶ περιηγέες, ἠδὲ σαγῆναι, | ἄλλα δὲ κικλήσκουσι καλύμματα*, and for the former *Eum.* 463 *ποικίλοις ἀγρεύμασιν | κρύψασα*. The pretence of robing was a vile plot to entrap.

493 ἆρ' ἐξεγείρῃ κ.τ.λ. Cf. Eur. *El.* 683 *ἤκουσας, ὦ δεῖν' ἐξ ἐμῆς μητρὸς παθών; Or.* 1238 *οὔκουν ὀνείδη τάδε κλύων ῥύσῃ τέκνα;* Soph. *El.* 1066 *ὦ χθονία βροτοῖσι φάσμα, κατά μοι βάσον οἰκτρὰν | ὅπα τοῖς ἔνερθ' Ἀτρείδαις, ἀχόρευτα φέρουσ' ὀνείδη, Eum.* 135.

494 φίλτατον (*i.e. φίλτατον ὄν*) is proleptic or predicative: 'to our dear help.' Cf. *Suppl.* 937 *ἤκουσα τοὔπος οὐδαμῶς φιλόξενον.*—**τὸ σὸν κάρα**: 'that (kingly) head of thine.'—[As Verrall points out, the participle may be supplied in all the parallels which commentators quote for the positions of the adj. and article, *e.g.* Eur. *El.* 1006 *μῆτερ, λάβωμαί μακαρίας* (sc. *οὔσης*) *τῆς σῆς χερός, Or.* 86 *σὺ δ' ἡ μάκαιρα μακάριός θ' ὁ σὸς πόσις* (sc. *ὤν*) | *ἥκετον, Andr.* 98 *στερρόν τε* (sc. *ὄντα*) *τὸν ἐμὸν δαίμονα* (*πάρεστι στένειν*).]

495 sq. 'Either send Justice to help us (*i.e.* let us meet them in open quarrel and triumph because Justice is on our side) or let us get the same grip of them that they got of thee (viz. by *δόλος*).'

495 φίλοις: either 'thine own' or, not less to the point, 'her own,' *i.e.* the side which has claims upon her.

496 τὰς ὁμοίας...λαβάς. M has **βλάβας**, which is, of course, translatable: 'Give us the power to exact the like damages from them in return,' viz. for

εἴπερ κρατηθείς γ' ἀντινικῆσαι θέλεις.
*ΗΛ. καὶ τῆσδ' ἄκουσον λοισθίου βοῆς, πάτερ·
ἰδὼν νεοσσοὺς τούσδ' ἐφημένους τάφῳ,
οἴκτιρε θῆλυν ἄρσενός θ' ὁμοῦ γόνον.
*ΟΡ. καὶ μὴ 'ξαλείψῃς σπέρμα Πελοπιδῶν τόδε·
οὕτω γὰρ οὐ τέθνηκας οὐδέ περ θανών.
*ΗΛ. παῖδες γὰρ ἀνδρὶ κληδόνες σωτήριοι
θανόντι· φελλοὶ δ' ὡς ἄγουσι δίκτυον,
τὸν ἐκ βυθοῦ κλωστῆρα σῴζοντες λίνου.

Keck, Weil. **498—507** The parts are here distributed as by Wecklein, after suggestions by Hermann and Weil, improving upon Tyrwhitt's ascription of the

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the wrongs (βλάβας in another sense) which they inflicted on thee. This, however, forms a tautology with the preceding clause and supplies no opposition of ἤτοι to ἤ. On the other hand λαβὰς exactly fits the following line. For λαβή, the grip in wrestling, used metaphorically cf. Ar. *Lys.* 671 *εἰ γὰρ ἐνδώσει τις ἡμῶν ταῖσδε κἂν σμικρὰν λαβήν*, *Eq.* 841, 847, Plat. *Legg.* 682 E *λαβὴν ἀποδίδωσιν ἡμῖν ὁ λόγος*. The expression ὁμοῖαι λαβαί was current. Suid. has *ὁμοίας λαβάς· ἀντὶ τοῦ μεταλήψεις καὶ ἀντιμεταθέσεις*. Plat. *Phaedr.* 236 B *περὶ μὲν τούτου, ὦ φίλε, εἰς τὰς ὁμοίας λαβὰς ἐλήλυθας* ('you have given an opportunity for the like retort') shews that commentators are wrong in explaining it (with the schol. there) of wrestlers being put back into the same position for a second bout, a sense which would require τὰς αὐτὰς λαβάς (Plat. *Rep.* 544 B *πάλιν τοίνυν, ὥσπερ παλαιστής, τὴν αὐτὴν λαβὴν πάρεχε*). Rather 'the like grip' is a grip like that which once gave the advantage to the opponent (in this instance a stratagem).—**ἀντίδος**. The simple δός would have left an ambiguity, since 'grant us to get the like grip' might simply='let us grip them equally and fairly.' With ἀντι- the meaning cannot be mistaken.

498—507 A last appeal, on the ground of the common interest of father and children.—The question of division between the speakers can hardly be settled. Unless (with Paley) we give the whole passage to Electra, we may distribute (1) as in the text, (2) five lines each to El. and Or. (viz. 498—502, 503—507), or as we may venture to suggest, (3) four lines to El. (498—501), four to Or. (502—505), and two closing lines to both speakers together (506 sq.). The arrangement in the text has been left, not as demonstrably the best, but for the sake of uniformity with most modern editions (Weckl., Weil, Verrall &c.).

498 καὶ τῆσδ': 'this one *more* (and the last).'—**λοισθίου** conveys a reassuring hint to the audience.

499 ἐφημένους keeps up the metaphor in **νεοσσούς**. They are perched, as it were, for refuge on the tomb.

500 θῆλυν ἄρσενός θ' ὁμοῦ γόνον is variously rendered: (1) 'the female offspring and the offspring *from* the male,' with an allusion to the physiological notion of Democritus stated in Arist. *Gen. Anim.* 4. 1 *ἐν μὲν τῇ μητρὶ γίνεσθαί φησι τὴν διαφορὰν τοῦ θήλεος καὶ τοῦ ἄρρενος· οὐ μέντοι διὰ θερμότητά γε καὶ ψυχρότητα τὸ μὲν γεννᾶσθαι θῆλυ, τὸ δ' ἄρρεν, ἀλλ' ὁποτέρου ἂν κρατήσῃ τὸ σπέρμα τὸ ἀπὸ τοῦ μορίου ἐλθόν*. But this is not the view expressed in *Eum.* 661 *οὐκ ἔστι μήτηρ ἡ κεκλημένου τέκνου | τοκεύς, τροφὸς δὲ κύματος νεοσπόρου· | τίκτει δ' ὁ θρῴσκων, ἢ δ' ἄπερ ξένῳ ξένη | ἔσωσεν ἔρνος*, and a reference to it would be not only far-fetched but ill-advised, since Electra would be made to emphasize most unseasonably (in *θῆλυν γόνον*) her own closer relationship to Clytaemnestra; (2) 'the female offspring and that which is son of the male' (*i.e.* which is male), *ἄρσενος γόνον* being=*ἄρσενα* in the same way as *ἰατρῶν παῖδες*=*ἰατροί* or *υἱεῖς Ἀχαιῶν*='Αχαιοί. A phrase with the plural of *παῖς* or *υἱός* does not, however, establish one with the sing. of *γόνος*; (3) with *ἄρσενος* as defining gen., cf. Eur. *I. T.* 96 *ἀμφίβληστρα τοίχων*, *Bacch.* 746 *σαρκὸς ἐνδυτά*, Soph. *El.* 758 *σῶμα σποδοῦ* &c. Wecklein quotes for the combina-

make good thine overthrow by victory.

EL. Hear once more, father, this last cry to thee. Behold these nestlings crouched at thy tomb, and pity both, thy female issue, thine issue of the male.

OR. And wipe us not out—all the seed left of Pelops' line; for then, in spite of death, thou art not dead.

EL. Since, for the man who dies, his children keep alive his name and fame. Like floating corks they carry the net, upholding from the deep the cords below.

whole to Electra. ♄. **500** *οἴκτειρε* M.—*γόον* Pauw, *γόνου* Butler, *πόνον* H. L. Ahrens. ♄. **501** *μὴξαλείψῃς* M. **503** *κληδόνος* Schütz, *κίονες* Portus. ♄. **504** *ὡς* M.—*ὀχοῦσι* Schütz. ♄. **505** *σώζοντες* M.—*λίνου* M, *λίνον* m, *λίνῳ*

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tion of adj. and gen. Hom. *Il.* 6. 180 *θεῖον γένος οὐδ' ἀνθρώπων*. Meanwhile a superior interpretation, and one more closely bound to the following line, has been overlooked, viz. 'the female issue and the issue of the male'='thy issue, *as it is to be propagated* through both thy children.' The issue of Agam. in the female line (through El.) is called his *θῆλυς γόνος*, that from the male child (Or.) his *ἄρσενος γόνος*. The prayer is therefore that both herself and Or. may be saved to keep alive the race.

501 σπέρμα Πελοπιδῶν τόδε: 'us, who represent all that is left to continue great Pelops' line.'—**σπέρμα** is not the 'offspring,' but the seed for further propagation. Cf. 235 *σπέρματος σωτηρίου* (n.), *Ag.* 533 *καὶ σπέρμα πάσης ἐξαπόλλυται χθονός*.—**Πελοπιδῶν**: cf. Eur. *I. T.* 985 *ὡς πᾶμ' ὄλωλε πάντα καὶ τὰ Πελοπιδῶν*.

503 sqq. **παῖδες γὰρ ἀνδρὶ κ.τ.λ.** That the opening words are a *γνώμη* is hinted by *ἀνδρὶ*. Clem. Alex. *Strom.* II. p. 182 (Sylburg) has *παῖδες δὲ ἀνδρὶ κατ' αἶαν ὄντι κληδόνες γεγάασι· φελλοὶ δ' ὡς ἄγουσι δίκτυον τὸν ἐκ βυθοῦ [καὶ] κλωστῆνα σῴζοντες λίνῳ κατὰ τὸν τραγικὸν Σοφοκλέα*. Errors in the ascription of a quotation (as in the words themselves) are at all times common, and it is best to suppose that Clement has made a slip of the kind. It is more significant that he seems to begin the citation from the tragedian at *φελλοὶ δ' ὡς* (cf. Eustath. p. 79, 33 *φελλοὶ δ' ὅπως παρ' Αἰσχύλῳ* and 713, 33 *ὡς γὰρ θανὼν πατὴρ κλείζοιτ' ἂν ὑπὸ παιδὸς ἀγαθοῦ, ὡς οἷον ἀναγόμενος ἄνω τῷ κλέει, φελλοὶ ὅπως δίκτυον ἀνέχουσιν ἄνω κατ' Αἰσχύλον, οὕτω καὶ τηλόθι ὢν κλέος ἔχοι*). In the first sentence of the passage from Clement Gataker emended to *κατθανόντι*, but *γεγάασι* strongly suggests a hexameter from some gnomic poet, which Aesch. is here converting into iambic metre (*παῖδες γὰρ...θανόντι*), the rest being a simile of his own. Possibly the line ran *παῖδες δ' ἀνδρὶ καμόντι κληδόνες <ἐκ> γεγάασι*.

503 κληδόνες σωτήριοι: sources of fame to keep his name alive. They 'save' him from passing wholly out of mind. The position of *θανόντι* should be observed: 'though he be dead' (explaining 502). Wecklein quotes Eur. *I. T.* 697 *ὄνομά τ' ἐμοῦ γένοιτ' ἄν, οὐδ' ἄπαις δόμος | πατρῷος οὐμὸς ἐξαλειφθείη ποτ' ἄν*, Isaeus 2. 36.

504 φελλοὶ δ' ὡς κ.τ.λ.: lit. 'and, like corks, they carry the net,' a mixture of the metaphor 'they are corks that carry' and the simile 'they are like the corks that carry.' Cf. *Suppl.* 229 *ἐν ἀγνῷ δ' ἑσμὸς ὡς πελειάδων | ἵζεσθε κίρκων τῶν ὁμοπτέρων φόβῳ*, Soph. *Aj.* 168 *παταγοῦσιν ἅτε πτηνῶν ἀγέλαι· | μέγαν αἰγυπιὸν δ' ὑποδείσαντες | τάχ' ἂν ...πτήξειαν ἄφωνοι*.—**φελλοί**: *τὰ κοῦφα ξύλα τὰ ἀναβαστάζοντα ἐν τῇ θαλάσσῃ τὰ δίκτυα* (schol.). Cf. Pind. *P.* 2. 79 *ἅτε γὰρ εἰνάλιον πόνον ἐχοίσας βαθὺ | σκευᾶς ἑτέρας, ἀβάπτιστός εἰμι φελλὸς ὥς ὕπερ ἔρκος ἅλμας*, Ov. *Trist.* 3. 4. 11 *Aspicis, ut summa cortex levis innatet unda, | cum grave nexa simul retia mergat onus*, and for the contrary notion Soph. *fr.* 783 (Dind.) *μολιβδὶς ὥστε δίκτυον κατέσπασεν*. —**ἄγουσι**: probably the fisherman's word (=*ὀχοῦσι, ἀνέχουσι*). They 'draw' it up or out.

505 τὸν ἐκ βυθοῦ κ.τ.λ.: the familiar *construct. praegnans*=*τὸν ἐν βυθῷ ἐκ βυθοῦ σῴζοντες*. Cf. Soph. *El.* 137 *οὗτοι τόν γ' ἐξ Ἅιδα | ...πατέρ' ἀνστάσεις*.—**κλωστῆρα λίνου**: either (1) the string-work of the net' (cf. *λίνα* in this sense

ΟΡ. ἄκου', ὑπὲρ σοῦ τοιάδ' ἔστ' ὀδύρματα·
αὐτὸς δὲ σῴζῃ τόνδε τιμήσας λόγον.

ΧΟ. καὶ μὴν ἀμεμφῆ τόνδ' ἐτείνατον λόγον,
τίμημα τύμβου τῆς ἀνοιμώκτου τύχης.
τὰ δ' ἄλλ', ἐπειδὴ δρᾶν κατώρθωσαι φρενί,
ἔρδοις ἂν ἤδη δαίμονος πειρώμενος.

ΟΡ. ἔσται· πυθέσθαι δ' οὐδέν ἐστ' ἔξω δρόμου,
πόθεν χοὰς ἔπεμψεν, ἐκ τίνος λόγου
μεθύστερον τιμῶσ' ἀνήκεστον πάθος;
θανόντι δ' οὐ φρονοῦντι δειλαία χάρις

Clem. Alex. *Strom.* II. p. 182. ϕ. λίνων Bothe. **507** *σώζῃ* M (cf. 482). *σῴζε* Tyrwhitt, *σῴζου* Butler, *σώσῃ* Orelli. ϕ. **508** Assigned to the Chorus by Hermann.—*ἀμόμφητον δε τινατὸν* M (with *ζτ* in the margin), *ἀμεμφῆ τόνδε* Canter. *ἐτείνατον* Hermann, *ἐτεινάτην* Blomfield. The true form is all the better warranted through the corruption. ϕ. *τόνδ' ἔτεινα τὸν λόγον* Seidler (giving the passage to

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Theoc. 8. 58), or better (since *δίκτυον* already suffices) (2) 'the yarn of flax'= 'the cord-work,' the gen. being that of description or material. Cf. Ar. *Lys.* 567 where *κλωστῆρα* is explained by the schol. as *τὸ νῆμα*. Our schol. (*ἐν περιφράσει τὸν κλωστὸν λίνον*) chooses the latter. Pollux 7. 31 has *κλωστήρ· οὕτω δὲ καὶ τὴν περιστροφὴν τοῦ λίνου Εὐριπίδης ὠνόμασεν, λίνου κλωστῆρα περιφέρει λαβών.* The corks float, while the yarn is heavy enough to sink when sodden.

506 **ἄκου'**: 457 n.—**ὑπὲρ σοῦ**: 'for thine own sake,' explained by the next line.

507 **σῴζῃ**: prophetic present; 'it means thine own salvation.' Cf. 548 (n.), *Ag.* 131 *χρόνῳ μὲν ἀγρεῖ Πριάμου πόλιν ἄδε κέλευθος.*—**τόνδε...λόγον**: 'this cause (or plea).' Cf. *λόγον διδόναι, ὑπέχειν, ποιεῖσθαι* &c. The whole expression is in the manner of Greek forensic oratory. The father is treated as a judge about to give his verdict, and the peroration appeals to his self-interest.—**τόνδε** must be stressed.

508 sqq. **καὶ μὴν κ.τ.λ.**: 'well, (you say this is the last cry to Agam.) and indeed no one can find shortcoming in the length (fulness and force) of this appeal,... but now it is time to act.'

508 **ἀμεμφῆ...ἐτείνατον**: 'you have drawn out to a length which must satisfy.' *μέμφεσθαι* is frequent in the sense of complaining of an insufficiency. Cf. *Pers.* 171 *ἔστι γὰρ πλοῦτός γ' ἀμεμφής*, Xen. *Mem.* 3. 10. 2 *οὐ ῥᾴδιον ἐνὶ ἀνθρώπῳ περιτυχεῖν ἄμεμπτα πάντα ἔχοντι.* Agam. cannot now say that he has been scanted of his due. Cf. *Ag.* 820 *θεοῖς μὲν ἐξέτεινα φροίμιον τόδε* (by way of more honour), Ov. *Am.* 1. 8. 18 longo *carmine findit humum* (for the more potency).—[The explanation 'no one can blame you for protracting your appeal to such length' puts the poet in the undesirable position of one *qui s'excuse*.]—**ἐτείνατον**. The original ending of the 2nd pers. dual of secondary tenses was *-tom* (*-τον*), whereas *-tām* (*-την*) is due to analogy of the 3rd pers. Since *-tom* as well as *-tāmi* already in pre-Greek belonged to the *third* pers., a student of language would expect the forms *-tom* and *-tām* to become confused for the *second*. MSS offer *-την* for 2nd pers. in 9 instances in Attic Greek and in Soph. *O. T.* 1511 *εἰ μὲν εἰχέτην ἥδη φρένας* (where see Jebb's note) that form is proved by metre. See also Starkie on Ar. *Vesp.* 867. But it is surely perverse to assert that, because a form *ō* began to usurp the ground of a form *a*, therefore *a* is always to be rejected for *ō* in the face of MS and other evidence.—**τόνδε... λόγον**. For the repetition see 51 (n.). Here it is probably deliberate ('this plea of which you speak'), but with the emphasis transferred to *λόγον* for the sake of the stock antithesis with *ἔργον* (*δρᾶν* 510, *ἔρδοις ἂν* 511). The last consideration tells strongly against **γόον** as proposed by Wecklein.

Or. Hearken! Plaints like these are for thy sake. 'Tis thine own self thou savest by honouring this plea.

Cho. Come! To ample length have ye drawn out your plea, in tribute to the grave for the mourning it hath lacked. For the rest, since now thy heart is duly set on deeds, get thee to work forthwith and test thy good genius.

Or. It shall be so. Yet is it no straying from my course to ask wherefore she sent libations. What moved her at this late day to shew scruple for a grievous thing that knows no cure? Was it for a dead man without wit that the paltry boon

Electra). It is possible that the poet wrote *καὶ μὴν ἄμομφ', ἢ τόνδ' κ.τ.λ.*, but this is less neat. **509** Qu. *τύμβῳ?*—*τῆς τ'* Portus.—*πανοιμώκτου* Weil (misled by schol., q.v.). **510** *κατ'ορθῶσαι* M, but corrected. **512** *πύθεσθαι* M, corr. m. **515—517** I have marked a question at *ἐπέμπετ'*. ∤ . Wecklein puts no stop till a comma after *δῶρα*, making *οὐκ ἔχοιμ' ἂν εἰκάσαι τόδε* an awkward parenthesis.—*θανοῦντι* M (*-ου-* being probably due to the echo of the sounds in *οὐ φρονοῦντι*), corr.

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509 τίμημα τύμβου κ.τ.λ.: lit. 'as the tomb's compensation for its unlamented state.'—**τίμημα** may be called either predic. or in appos. to the action of the previous line (cf. 199 n.).—**τύχης**: gen. of barter or equivalence (145 n.).

510 δρᾶν: with emphasis.—**κατόρθωσαι φρενί**: either (1) 'you have set yourself straight in resolve,' *i.e.* your mind (*φρενὶ* implying deliberate judgment) wavers no longer, but is directed steadily to action, or (2) 'you have come to a *right* decision to act' (lit. 'you have become right in mind'). The two senses, steadfastness and correctness of action, are combined, and perhaps the latter is more immediately conveyed. Cf Soph. *O. C.* 1486 *ἐμψύχου...καὶ κατορθοῦντος φρένα* ('right in mind'), Eur. *Hipp.* 247 *τὸ...ὀρθοῦσθαι γνώμην*)(*τὸ μαινόμενον*. The perf. is of the state (409).—**φρενί**. The instrum. dat. is often interchangeable with the accus. of respect. Cf. Xen. *Cyr.* I. 3. 10 *ταῖς γνώμαις σφαλλομένους*, Eur. *Bacch.* 683 *σώμασιν παρειμένοι*, Soph. *O. T.* 25 &c.

511 δαίμονος πειρώμενος: 367 (n.), *Ag.* 1663, *Pers.* 604 *ὅταν δ' ὁ δαίμων εὐροῇ, πεποιθέναι* (sc. *φιλεῖ*) | *τὸν αὐτὸν αἰεὶ δαίμον' οὐριεῖν τύχης*.

512 οὐδέν ἐστ' κ.τ.λ.: inasmuch as the knowledge may either give further assurance or help in determining the course of action.—**ἔξω δρόμου**: *ἔξω τοῦ προκειμένου* schol., a proverbial expression, the *δρόμος* being that of a footrunner, a chariot, or a ship. Cf. *Ag.* 1244 *ἐκ δρόμου πεσὼν τρέχω*, *P. V.* 909 *ἔξω δὲ δρόμου φέρομαι λύσσης* | *πνεύματι μάργῳ*, Pind. *P.* II. 39 *ἄνεμος ἔξω πλόου* | *ἔβαλεν* and *inf.* 1020 sq.

514 μεθύστερον: 'late' (*sero*) = 'too late,' as **ἀνήκεστον** implies. Cf. Soph. *Trach.* 710 *ὧν ἐγὼ μεθύστερον*, | *ὅτ' οὐκέτ' ἀρκεῖ, τὴν μάθησιν ἄρυμαι*, Eur. *El.* 1111 *ὀψὲ στενάζεις, ἡνίκ' οὐκ ἔχεις ἄκη*.—**τιμῶσα**: 'treating with respect' or 'setting a (high) value upon,' *i.e.* shewing, when it is too late, that she recognises the gravity of the deed and the need of expiating it.

515 sq. The difficulty with this passage has been caused by an erroneous punctuation. To render 'The sorry boon was being sent to one who was dead and who could not feel it' is to contradict the view held throughout the long *κομμός* and explicitly stated in vv. 319—330 (especially 322 sqq. *φρόνημα τοῦ θανόντος οὐ δαμάζει πυρὸς μαλερὰ γνάθος κ.τ.λ.*). It is impossible that Orestes should be delivering thus positively an opinion concerning the feelings of the dead which has been rejected by all parties during the whole series of appeals. With the note of interrogation at **ἐπέμπετ'** we obtain an indignant question: 'Did she think she was sending this sorry boon to a dead man without discernment?'—**φρονοῦντι**: cf. 322 (n.), *Eum.* 115 *φρονήσατ', ὦ κατὰ χθονὸς θεαί*, Soph. *Aj.* 553 *ἐν τῷ φρονεῖν γὰρ μηδὲν ἥδιστος βίος*, | ... | *ἕως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθῃς*.—**δειλαία**: cf.

ἐπέμπετ'; οὐκ ἔχοιμ' ἂν εἰκάσαι τόδε·
τὰ δῶρα μείω δ' ἐστὶ τῆς ἁμαρτίας.
τὰ πάντα γάρ τις ἐκχέας ἀνθ' αἵματος
ἑνός, μάτην ὁ μόχθος· ὧδ' ἔχει λόγος.
θέλοντι δ', εἴπερ οἶσθ', ἐμοὶ φράσον τάδε.
ΧΟ. οἶδ', ὦ τέκνον, παρὼν γάρ· ἔκ τ' ὀνειράτων
καὶ νυκτιπλάγκτων δειμάτων πεπαλμένη
χοὰς ἔπεμψε τάσδε δύσθεος γυνή.
ΟΡ. ἦ καὶ πέπυσθε τοὖναρ, ὥστ' ὀρθῶς φράσαι;
ΧΟ. τεκεῖν δράκοντ' ἔδοξεν, ὡς αὐτὴ λέγει.
ΟΡ. καὶ ποῖ τελευτᾷ καὶ καρανοῦται λόγος;
ΧΟ. ἐν σπαργάνοισι παιδὸς ὁρμίσαι δίκην.

Abresch. ἀλλ' *οὔτι γ' εὖ φρονοῦντι* O. Müller. **516** *τάδε* M, corrected to *τόδε*. **517** *μέσω* M, corr. Turnebus (cf. schol.). *τὰ δῶρ' ὀλείζω* Kirchhoff. **519** M has *ζτ* in marg. (presumably in reference to the grammar). **520** *οἰσθέμοι* M (with *α* over *ε*). **521** *πάρει* M (*ει* in an erasure) with *γρ. παρῆς* and also *ζτ* in the margin.

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42 *τοιάνδε χάριν ἄχαριν*.—**χάρις** may be either the subject proper or the predic., with *ἐπέμπετ'* attracted in number (cf. 320 n.), *αἱ χοαί* being the true subject ('sent as a sorry boon'). There is, however, no need to assume this more complex construction.—**ἐπέμπετ'**: the imperf. because the attempt was futile.—**τόδε**: stressed; '*that* I cannot suppose.'

517 τὰ δῶρα μείω δ' ἐστὶ κ.τ.λ.: 'and yet (*i.e.* if it was not sent in that spirit) the gift is too small for the offence.' For the position of **δ'** cf. *Pers.* 751 *θνητὸς ὢν θεῶν δὲ πάντων ᾤετ'*, *οὐκ εὐβουλίᾳ*, | ...*κρατήσειν*, *Ag.* 658 *ἐν νυκτὶ δυσκύμαντα δ' ὠρώρει κακά*.—**τὰ**...**τῆς**: the balanced articles perhaps indicate a proverbial phrase.

518 τὰ πάντα: stronger than *πάντα*. Note the antithetic positions **τὰ πάντα**)(**ἑνός**.—**ἐκχέας**. For the very frequent nom. pendens, often really an effective aposiopesis, see v. 1057 (n.). Sidgwick suggests the term '*provisional* nom., the sentence taking ultimately a different turn.' We should not, however, deny intention in the structure. It is easily felt that the normal sequence *μάτην μοχθήσει* would be less vigorous.—The word *ἐκχέας* is not only adapted to the shedding of both the blood and the libations, but suggests lavishness (cf. *ἔκχυτος*, *ἐκχύτης*).

519 ὧδ' ἔχει λόγος: 'so the saying goes.' Orestes refers to a current *γνώμη*, to which allusion is made also in *Eum.* 650 *ἀνδρὸς δ' ἐπειδὰν αἷμ' ἀνασπάσῃ κόνις* | *ἅπαξ θανόντος*, *οὔτις ἔστ' ἀνάστασις*, *Ag.* 1004 sqq. (The rendering 'I have said my say' is manifestly inappropriate after a short speech of interrogation.)

520 θέλοντι...**τάδε**: another form of the familiar *τοῦτο γὰρ θέλω μαθεῖν*, for which see 174 n. *θέλω* in verse may express positive desire amounting to eagerness. Cf. *S. c. T.* 448 *ἵππους δ' ἐν ἀμπυκτῆρσιν ἐμβριμωμένας* | *δίωξε*, *θελούσας πρὸς πύλαις πεπτωκέναι*.—**ἐμοὶ**: pathetic or appealing.

521 τ' connects the clauses: 'for I was present and (*can say that*) it was....' If there is any looseness of connection it is no greater than in the literal English. Others assume an asyndeton and make **τ'** answer to **καὶ** (*i.e.* *ἐξ ὀνειράτων τε καὶ δειμάτων*). This might either imply some opposition between *ὀνείρατα* and *δείματα*, the former perhaps being definite and the latter vague, or mean (with *καὶ* consequential) 'dreams and their resulting terrors.' But *τ'* has all the appearance of a connective, the asyndeton otherwise is unpleasant, and *καὶ* alone is regular in expressions which define by amplifying. The dream was a dream of terror (the plur. being simply allusive).

522 νυκτιπλάγκτων δειμάτων: cf. *P. V.* 684 *νυκτίφαντ' ὀνείρατα*, Lycoph. 225 *νυκτίφοιτα δείματα*, Soph. *El.* 410 *ἐκ δείματός του νυκτέρου*, Eur. *Hec.* 69 *τί ποτ'*

was meant? I cannot guess it so. Yet are the gifts too small for the offence. For if a man poured out his all to atone one deed of blood, the labour were in vain. So is it held.

If thou knowest, I would have thee tell me.

CHO. I know, my child; for I was there. 'Twas with a heart quaking at dreams and night-wandering alarms that the impious woman sent these offerings.

OR. And did ye learn the dream? Can ye tell it me for sure?

CHO. She thought she was delivered of a serpent. We have it from herself.

OR. And whither proceeds the tale? What is its end and sum?

CHO. That she couched it, as 'twere a child, in swaddling clothes.

παρῆ Porson. (παρῆς=παρῆσθα was an attempt to correct the tense of πάρει.) **524—526** M has the παράγραφος. **524** πέπυσθε* M.—τοὔναρ M, correctly. Cf. crit. n. to v. 92. **527—548** The person-signs are missing in M. **527** ἁρμόσαι

αἴρομαι ἔννυχος οὕτω | δείμασι, φάσμασιν; These parallels (together with *P. V.* 672 ὄψεις ἔννυχοι πωλεύμεναι) are in favour of rendering 'terrors that roam by night' (cf. πλαγκτός, ἀλίπλαγκτος, θαλασσόπλαγκτος) rather than 'terrors that cause restlessness by night,' although this active sense is the only one possible in 747 νυκτιπλάγκτων ὀρθίων κελευμάτων. *Ag.* 12 νυκτίπλαγκτον...εὐνήν gives yet another turn to 'associated with roaming in the night.'—πεπαλμένη: 409.

523 δύσθεος: *i.e.* a woman too wicked to pay honour to her husband for any other cause.

524 ἦ introduces the question: καὶ (*etiam*) throws stress upon πέπυσθε ('and did you learn what the dream *was*?'). Cf. *Ag.* 933. 1206, *P. V.* 1006 &c.—ὥστ' ὀρθῶς φράσαι: cf. *Ag.* 1584 ὡς τορῶς φράσαι ('to be definite').

525 τεκεῖν δράκοντ'. This dream appears to come from Stesichorus at least. See Introd. p. xx. Its invention is explained by the prevalent notion that young vipers were wont to kill their parents, and (more appositely still) by the tradition concerning the ἔχιδνα told in Arist. *Mirab.* 165 (p. 846ᵇ. 18 Berl.) τοῦ περκνοῦ ἔχεως τῇ ἐχίδνῃ συγγινομένου, ἡ ἔχιδνα ἐν τῇ συνουσίᾳ τὴν κεφαλὴν ἀποκόπτει. διὰ τοῦτο καὶ τὰ τέκνα, ὥσπερ τὸν θάνατον τοῦ πατρὸς μετερχόμενα, τὴν γαστέρα τῆς μητρὸς διαρρήγνυσιν. Cf. Eur. *Or.* 479 ὁ μητροφόντης ὅδε πρὸ δωμάτων δράκων.—ὡς αὐτὴ λέγει: in answer to the last line; 'it came from herself, the best authority.'

526 καὶ ποῖ: καί connects the questions and is quite distinct from the καί of incredulity. The difference would be made clear by the general intonation of the sentence when uttered. Paley quotes Soph. *Trach.* 68 καὶ ποῦ κλύεις νιν, τέκνον, ἱδρῦσθαι χθονός; Ar. *Ran.* 618 καὶ πῶς βασανίζω; *Eq.* 1322.—ποῖ: cf. 1073 ποῖ δῆτα κρανεῖ, ποῖ καταλήξει; *Pers.* 737 πῶς τε δὴ καὶ ποῖ τελευτᾶν; Eur. *Tro.* 1029 ἴν' εἰδῆς οἳ τελευτήσω λόγον, Soph. *O. C.* 476 &c.: 'What does it *come to* in the end?' Cf. *Pers.* 789 ποῖ καταστρέφεις | λόγων τελευτήν;—τελευτᾷ κ.τ.λ. Or. asks for the sum and substance (shewing the application) of the dream, without unessential detail.—καρανοῦται: lit. 'is brought to a head' or 'has its head (completion) put upon it.' Hesych. καρανούσθω· τελειούσθω. Cf. 701 πρᾶγμα μὴ καρανῶσαι, Hes. *Opp.* 106 ἕτερόν τοι ἐγὼ λόγον ἐκκορυφώσω, Plat. *Gorg.* 505 D ἐπιθέντες κεφαλήν (*sc.* τοῖς μύθοις), and συγκορυφοῦν. This meaning, though somewhat different from, is akin to that of 'sum up,' and the schol. here explains by κεφαλαιοῦται (*i.e.* ἐν κεφαλαίῳ περιλαμβάνεται).

527 ὁρμίσαι. The infin. follows the sense λέγεται in τελευτᾷ λόγος. To join it with ἔδοξεν (as does the schol.) is very

ΟΡ. τίνος βορᾶς χρῄζοντα, νεογενὲς δάκος;
ΧΟ. αὐτὴ προσέσχε μαζὸν ἐν τωνείρατι.
ΟΡ. καὶ πῶς ἄτρωτον οὖθαρ ἦν ὑπὸ στύγογς; 530
ΧΟ. ὥστ' ἐν γάλακτι θρόμβον αἵματος σπάσαι.
ΟΡ. οὗτοι μάταιον ἀνδρὸς ὄψανον πέλει.
ΧΟ. ἡ δ' ἐξ ὕπνου κέκλαγεν ἐπτοημένη.
πολλοὶ δ' ἀνῆλθον, ἐκτυφλωθέντες σκότῳ,
λαμπτῆρες ἐν δόμοισι δεσποίνης χάριν· 535

Hartung. ♀. **528** *τωὸς* M, corr. Wellauer.—*χρήζοντα* M.—*νεορενὲς* M, corr. Turnebus. The error is probably due to no more recondite reason than the presence of *ὁρ(μίσαι)* immediately over the word, combined with the similarity of *δίκην* and *δάκος*. **529** *μαστὸν* Blomfield, *μασθὸν* Porson. ♀.—*τ' ὀνείρατι* M, corr. Porson. *ἔν γ' ὀνείρατι* Elmsley. **530** *οὐχαρην (οὐχαριν* m') *ὑποστύγος* M, with *ζτ* in the margin. *οὖθαρ ἦν* Pauw. (The confusion of *θ* and *χ* is not uncommon: cf. *Eum.* 18 *χρόνοις* for *θρόνοις*, 801 *ὁ θήσας* for *ὁ χρήσας*.) *ὑπὸ στύγους*

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harsh.—The word is explained by schol. as = *ἐκτεῖναι*, while Hesych. has a gloss *ὅρμισον· δῆσον, ἀνάπαυσον*. From *ὁρμίζω* 'moor' comes the further sense 'bring to rest' (cf. Ael. *de Anim.* 2. 1 *τὰ μέγιστα πελάγη περαιουμένας ταρσῷ τῶν πτερῶν οὔτε ὁρμίζεσθαί που οὔτε ἀναπαύεσθαι*, quoted by Abresch); but behind *ὁρμίζω* lies *ὅρμος* in an earlier and wider sense of a band or fastening (cf. *ὁρμαθός, sero*). It is therefore possible that the *δῆσον* of Hesych. represents a use actually current. It is much more probable, however, that the word is here metaphorical, as in the passage of Aelian ('put to rest'). This view is supported (1) by the following line, in which the question would be a peculiarly 'leading' one, unless something had been said or implied in the present verse to suggest the notion of feeding. 'Put to rest' supplies this association of ideas, while 'bind' (in swaddling-clothes) does not; (2) by the correspondence between *εὐνή* and *ὅρμος* in the nautical sense (cf. Hom. *Il.* 14. 77 *ὕψι δ' ἐπ' εὐνάων ὁρμίσσομεν*), which suggests an equation *ὁρμίζειν* = *εὐνάζειν* (*εὐνᾶν*). The latter term is used of lulling to sleep (Pind. *fr.* 205 *εὐνάσθην ἀγαπατὸς ὑπὸ σπαργάνοις*) and the former may well have borne the same meaning.

528 **χρῄζοντα**: before it could be lulled.—The masc. looks to *δράκοντα*, the next words being appositional.—**νεογενὲς**. See crit. n. The word is not otiose. The thing was so young that it could not seek its own natural food, and, with a *δάκος* in the place of a human babe, it would be difficult to know what to administer.

529 **προσέσχε μαζὸν**: cf. Hom. *Il.* 22. 83 *εἴ ποτέ τοι λαθικηδέα μαζὸν ἐπέσχον*. There can be no reason for changing the Ionic form (with which cf. *μεταμάζιος* and one derivation of *Ἀμαζών*) into the common form **μαστὸν**. *Inf.* 543 M has *μασθὸν* (q.v.). In Eur. *Bacch.* 701 *μαζὸς* is the reading of MSS and *μαστὸς* the arbitrary alteration of Elmsley.—**ἐν τωνείρατι**. This reminder, excusing the strangeness of the fancy, is added in the same literal spirit in which Greek metaphors are wont to be qualified.

530 sq. **καὶ πῶς κ.τ.λ.** The incredulous question amounts to an assertion of the contrary (*e.g.* *ἀλλ' ἐτρώθη δήπου τὸ οὖθαρ*). Hence the form of the answer. 'But the teat must surely have been wounded?' 'Yes, so that the monster drew blood &c.'—**ἐν γάλακτι**. The schol. explains by *ἀντὶ γάλακτος*, but such a use of *ἐν* is not classical (the nearest approach being with verbals, *e.g.* Dem. *Ol.* 2. 14 *ἐν προσθήκῃ* 'as a make-weight' or Xen. *Oec.* 8. 10 *ἐν χάριτι διδόναι*, though the distinction is still wide and obvious). The meaning (as v. 544 shews) is simply 'among the milk it drew a curd of blood.'—**σπάσαι** = *ἑλκύσαι, hausisse* (of drinking); 'it sucked in.' Cf. Eur. *Cycl.* 417 *ἐδέξατ' ἔσπασέν τ' ἄμυστιν ἑλκύσας*, *ibid.* 571, 573, *Eum.* 184 *ἐμοῦσα θρόμβους οὓς ἀφείλκυσας φόνου*. At the same time *σπᾶν τὸν μαστόν* is a phrase recognised by Aristotle (*H. A.* 7. 10. 5). Aesch. probably combines the expressions.

OR. How must it needs be fed, the newborn monster?
CHO. She offered it her own breast in the dream.
OR. Surely the deadly thing left not the dug unscathed?
CHO. True; for with the milk its sucking drew curds of blood.
OR. When a man hath a vision, be sure 'tis not for nought.
CHO. Then she screamed in her sleep and woke aghast, and about the house many a lamp, whose light the dark had quenched, sprang up again for the mistress' sake. 'Tis there-

Schütz. A gen. *στυγός* is just possible, but unlikely (see Lex.). The schol. has *τοῦ μισητοῦ θηρίου.—καὶ πῶς; ἄτρωτος οὐ γὰρ ἦν κ.τ.λ.* Butler. **531** Qu. *ὥς γ'*? **532** M has a χ before this verse, a critical *σημεῖον* which the schol. explains as referring to the form *ὄψανον*. ϟ.—*ἂν τόδ' ὄψανον πέλοι* Martin. If any change is required I should suggest *οὗτοι ματᾶ τόδ' ἀνδρὸς ὄψανον πέλειν*. But ϟ. **533** *κέκλαγεν* M, corr. H. L. Ahrens. For the error in the double letter cf. v. 540, *Ag.* 30 (*ἀγγέλων* for *ἀγγέλλων*) and reversely 459. *κέκληγεν* Bamberger, *κέκραγεν* Robortello. ϟ.—*ἐπτωημένη* M, corr. m'. **534** *ἀνῆθον* Valckenaer, *ἀνήθοντ'* Meineke. *ἀνή-*

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532 οὗτοι μάταιον κ.τ.λ. The line is a *γνώμη*, to which the generic *ἀνδρὸς* is appropriate, although the dreamer in this instance is a woman: 'a man's dream comes not for nothing.' The absence of an article with *ὄψανον* points to the same interpretation. Otherwise editors have rendered 'not for nothing is *the* vision, coming from her husband.' But this introduction of *ἀνδρὸς* without further specification is curt and the expression is hardly to be compared with Soph. *El.* 459 *οἶμαί τι κἀκείνῳ μέλον | πέμψαι (πρέψαι?) τάδ' αὐτῇ δυσπρόσοπτ' ὀνείρατα.*—[Rather unnatural versions are (*a*) 'not without meaning of a man is the dream,' *μάταιον* being combined with gen. like *κενόν*, (*b*) 'not for nothing is it, (being) the vision of a man.' For the latter it may be urged (with Heath) that *ἀνδρὸς* is in emphatic opposition to something *not* human, as in *Ag.* 1077 *ἀνδρὸς σφαγεῖον*, *inf.* 982 *στέγαστρον ἀνδρός*. We seem, however, absolutely to require *ἀλλ' ἀνδρὸς ὄψανον* or the like. Verrall's punctuation *οὗτοι μάταιον· ἀνδρὸς ὄψανον πέλει.* causes a double abruptness but yields the best sense in default of that offered above.] —**ὄψανον**: for the form (remarked upon by schol.) Blomfield cites *τρώξανον*, *λείψανον*.

533 ἐξ ὕπνου is perhaps felt *ἀπὸ κοινοῦ* with *ἐπτοημένη* as well as *κέκλαγγεν*; 'she shrieks in her sleep, being startled (from it).'—**κέκλαγγεν** is the easiest correction of the **κέκλαγεν** of M. See crit. n. With the pres.-perf. cf. *κέκραγα*; for the form, Ar. *Vesp.* 929 *ἵνα μὴ κεκλάγγω*, Xen. *Cyn.* 3. 9; and for the use of *κλάζω* itself *Pers.* 950 *κλάγξω... γόον*.

534 sq. **πολλοὶ** (with emphasis)... **δεσποίνης χάριν**. The house was soon full of lights, for it was no less a person than the mistress who alarmed it with shrieks, and attendance was therefore prompt.—**ἀνῆλθον**: 'rose up,' like the stars or the sun. Cf. *Ag.* 663 *ἐπεὶ δ' ἀνῆλθε λαμπρὸν ἡλίου φάος*, and *ἀνέχω*, *ἀνατέλλω*. Many editors accept Valckenaer's **ἀνῆθον** (Soph. *Aj.* 285 *ἠνίχ' ἔσπεροι | λαμπτῆρες οὐκέτ' ἦθον*). The schol. *ἀνέλαμψαν* simply represents the general sense and points to an aorist, inasmuch as the same tense, though not invariably reproduced, is much more commonly retained in glosses of single words. Differences of tense between text and scholia mostly occur when a whole sentence is paraphrased, or when there is an obvious reason for variation. The aor. is distinctly superior, a point being made of the immediate response. 'Began to burn up again' spoils the picture.—(If any change were necessary we might read **ἀνήλοντ'**, 'leapt up.' Cf. Hom. *Od.* 3. 1 *Ἠέλιος δ' ἀνόρουσε*. But none is demanded.)—**ἐκτυφλωθέντες σκότῳ**: lit. 'made blind (=whose light was quenched) by darkness,' as if the darkness were itself the agent, instead of the result, of the *τύφλωσις* of the lamps. The expression *σκότος ἐκτυφλοῖ τοὺς λαμπτῆρας* is natural in Greek, since *τυφλότης* is the negation of *φῶς*, and a thing is *τυφλόν* (*caecum*) when it lacks light by which to be seen.

πέμπει τ' ἔπειτα τάσδε κηδείους χοάς,
ἄκος τομαῖον ἐλπίσασα πημάτων.
ΟΡ. ἀλλ' εὔχομαι γῇ τῇδε καὶ πατρὸς τάφῳ
τοὔνειρον εἶναι τοῦτ' ἐμοὶ τελεσφόρον.
κρίνω δέ τοί νιν ὥστε συγκόλλως ἔχειν.
εἰ γὰρ τὸν αὐτὸν χῶρον ἐκλιπὼν ἐμοὶ
οὖφις, ἃ παῖς ἄν, σπάργαν' ἡμφωπλίζετο,
καὶ μαστὸν ἀμφέχασκ' ἐμὸν θρεπτήριον,
θρόμβῳ δ' ἔμειξεν αἵματος φίλον γάλα,
ἡ δ' ἀμφὶ τάρβει τῷδ' ἐπῴμωξεν πάθει,
δεῖ τοί νιν, ὡς ἔθρεψεν ἔκπαγλον τέρας,
θανεῖν βιαίως· ἐκδρακοντωθεὶς δ' ἐγὼ
κτείνω νιν, ὡς τοὔνειρον ἐννέπει τόδε.

λοντ' is possible, but no change is required. ♆. **536** δ' Stanley, but τ' is better in speaking of a consequence. **538** M lacks the person-sign. **540** *συσκόλως* M (with a second λ superscript), corr. Victorius. *γ* is often confused with one form of *σ*.—*ὧδε* Schütz. **541** *ἐκλείπων* M (corrected from *ἐκλείπει*), *ἐκλιπὼν* Blomfield. **542** *οὐφεῖς επᾶσα σπαργανηπλείζετο* M, with *ζτ.* in marg. I have corrected as above (♆), *οὖφις* being due to Porson. *ὡπλίζετο* Victorius (with *ὅφις τε πᾶσιν σπαργάνοις ὡπλίζετο*), *ὅφις τε πᾶς ἐν σπαργάνοις ὡρμίζετο* Pauw, *οὖφις τε παῖς ὣς σπαργάνοις ὡπλίζετο* Butler, *οὖφις ἔπειτα σπ. ὡπλ.* Martin, &c. Other verbs suggested

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536 **ἔπειτα**: 'in consequence.'—**τάσδε...χοάς**: with the same contempt as in vv. 42, 86, 515.

537 **ἄκος τομαῖον κ.τ.λ.**: with sarcasm; 'in the fancy that things like *these* could be a drastic cure.'—**τομαῖον**: lit. 'of the knife.' Cf. *Suppl.* 274 *ἄκη τομαῖα καὶ λυτήρια*, *Ag.* 839 *ὅτῳ δὲ καὶ δεῖ φαρμάκων παιωνίων, | ἤτοι κέαντες ἢ τεμόντες εὐφρόνως | πειρασόμεσθα πῆμ' ἀποστρέψαι νόσου*, Soph. *Aj.* 581 *οὐ πρὸς ἰατροῦ σοφοῦ | θρηνεῖν ἐπῳδὰς πρὸς τομῶντι πήματι*, Plat. *Prot.* 354 A *τὰς ὑπὸ τῶν ἰατρῶν θεραπείας τὰς διὰ καύσεών τε καὶ τομῶν κ.τ.λ.*—**ἐλπίσασα**. The aor. either (1) because *πέμπει*=*ἔπεμψε*, or better (2) timeless, translatable by the pres., cf. *ᾐδέσω* (107 n.), *ἐθαύμασα*, *ἐγέλασα* &c.—For the construction *ἐλπίσασα ἄκος*, 'looking for a cure,' cf. *S. c. T.* 576 *μαχώμεθ'*, *οὐκ ἄτιμον ἐλπίζω μόρον*, Eur. *Hipp.* 97 *ἢ κἀν θεοῖσι ταὐτὸν ἐλπίζεις τόδε; Hel.* 740 *ἀγῶνας... οὓς ἐλπίζομεν.*—**πημάτων**: 'ailments.' Cf. the passages just cited from *Ag.* 839, Soph. *Aj.* 581.

538 **ἀλλ'**: 'well' or 'nay, then.'—**γῇ τῇδε κ.τ.λ.**: to which the *χοαί* were sent, and also from which help is now to come to *us* (cf. 487, 718 sqq.).—**καὶ** defines; 'this earth here, where is my father's tomb.'

539 **ἐμοὶ**: 'let its fulfilment apply to *me*.'—**τοὔνειρον...τοῦτ'**: 'the dream...in that shape (or to that purpose).' *τοῦτ'* would be needless and prosaic if the sense were simply 'that dream.'

540 **κρίνω δέ τοί νιν**: 'and, as a fact, I interpret it' (as *ὀνειροκρίτης*, cf. 549).—**συγκόλλως**: cf. *Suppl.* 314 and *inf.* 578 *ἀρτίκολλα*.

542 **οὖφις, *ἃ παῖς ἄν, σπάργαν' *ἡμφωπλίζετο**. See crit. n. For the correction of the text **οὐφεῖς επᾶσα σπαργανηπλείζετο** little help can be derived from the only schol. *ἐπιμελείας ἠξιοῦτο*. If, however, the reading here offered is correct, we may suspect that the writer recognised in his text the letters *ωπιζετο*, which he connected with *ὀπίζω*, the late act. of *ὀπίζομαι*. He may even have been interpreting an *ἠμφωπίζετο* (cf. *ἀμφέπω*, *ἀμφιπένομαι*). For the rest *παῖς* and *πᾶς* are easily confused elsewhere and final *ν* is peculiarly liable to omission (Introd. p. lxxxvii). *ἐπᾶσα* is therefore no remote step in corruption. It is possible, again, to suppose a metathesis of pronunciation of a common type, by which *απαισα* (*i.e. απεσα*) becomes *επασα*. We must further take into account (1) the idiomatic construction of *ἃ παῖς ἄν*, (2) the double augment in *ἠμφωπλίζετο*.

upon she sends these mourning dues, in hope the cure may reach the mischief's root!

Or. Then pray I to this earth where is my father's grave, that it may be my part to make the dream come true. Nay, as I read it, it fits without a flaw. For if the snake came from the same place as I; if it was wrapped, just as a child might be, in swaddling-clothes; if in its gaping mouth it took the breast that nourished me, and mingled the kind milk with curds of blood, while she for terror shrieked loud when this befel—surely, that she thus nurtured the dread prodigy, means she must cruelly die. 'Tis I that grow serpent and take her life, according to the bidding of this dream.

are *ἠπαλίζετο* E. A. I. Ahrens, *ἠρπαλίζετο* Franz, *ἠπλοίζετο* Conington, *ηὐλίζετο* L. Kayser. I formerly thought of *ἠμφιαζετο* (erroneously called the 'later' form of *ἠμφιέζετο*, though cf. *ἀντιάζω* and Hesych. *ἄμφιον· ἔνδυμα*). **543** *μασθὸν* M (an unexampled form), *μαστὸν* Blomfield. Perhaps *μαζὸν* (529) is right. The pronunciation is to be considered (*μαζδον* = *μαzδον* and *δ* was confused with *θ* in later Greek).—*ἐμοῦ* Schütz. ♆. **544** *τ'* Hermann, binding this more closely into one notion with the previous line. But Or. is enumerating the several items with deliberation.—*ἔμιξεν* M. **545** *ἀμφιταρβίτωδ'* M, corr. Porson. **547** M had first written *ἐκδρακοντωνθεὶς* (thinking of *ἐκ δρακόντων*). **548** *κτενῶ* Turnebus. ♆.

The accus. *σπάργαν'* has every appearance of being correct, and the verb should obviously be chosen to suit it.—**οὐφῖς**. Herodian calls the quantity Attic. Cf. Phot. *ὄφις· ἐκτείνουσι κατὰ τὸ ἑνικόν, inf.* 927 *ὄφιν ἐθρεψάμην, Suppl.* 186 *κόνιν* (*P. V.* 1118).—**ἃ παῖς ἄν**: sc. *ἀμφοπλίζοιτο*. Cf. Xen. *Cyr.* 1. 3. 8 *τὸν Κῦρον ἐπερέσθαι προπετῶς, ὡς ἂν παῖς μηδέπω ὑποπτήσσων*, Plat. *Rep.* 368 D *δοκεῖ μοι τοιαύτην ποιήσασθαι ζήτησιν αὐτοῦ, οἵανπερ ἂν εἰ προσέταξε κ.τ.λ.*, Isoc. 14. 37 *ἅπερ ἂν εἰς τοὺς πολεμίους, ἐξαμαρτεῖν ἐτόλμησαν.*—**σπάργαν'**: for the accus. (as with *ἐνδύεσθαι, ἀμφιδύεσθαι, ἀμφιέννυσθαι, ἀμπέχεσθαι*, &c.) cf. Soph. *El.* 995 *τοιοῦτον θράσος | αὐτή θ' ὁπλίζῃ κἄμ' ὑπηρετεῖν καλεῖς; Anth. P.* 5. 93 *ὅπλισμαι πρὸς Ἔρωτα περὶ στέρνοισι λογισμόν.*—**ἠμφωπλίζετο** accounts for the corruption somewhat better than *ἀμφωπλίζετο*. The double augm. as with *ἀμπέχω, ἀμφιγνοῶ, ἀντιβολῶ, ἀνέχω, ἐνοχλῶ, ἐπανορθῶ*. For other instances (in which analogy has been at work) see Kühner-Blass *Gr. Gramm.*[3] II. pp. 35 sq.—The sense in *ὁπλίζω* is that of wrapping for protection. With the expression in general cf. Eur. *Ion* 1490 *σπάργαν' ἀμφίβολά σοι τάδ' ἐνῆψα*, Pind. *N.* 1. 38 *κροκωτὸν σπάργανον ἐγκατέβα.*

543 **ἀμφέχασκ'**: a word not only suited to the widely opened mouth of the serpent, but also graphic of the unintelligent gaping of a babe at the breast.—**ἐμὸν θρεπτήριον**: 'which nourished *me*.' We should not compare *e.g. Suppl.* 381 *τοῖς ἐμοῖς παλιγκότοις* (=*τοῖς π. ἐμοί*), *Eum.* 91 *τόνδ'...ἐμὸν | ἱκέτην* (=*ἱκέτην ἐμοῦ*), *σὸς πόθος* (=*πόθος σου*) and the like. In these instances we have to deal with nouns, whereas *θρεπτήριον* is an adj., the construction (as Weckl. points out) being *ἀμφέχασκε μαστόν*, (viz.) *ἐμὸν θρεπτήριον* (*μαστόν*): lit. 'the breast which was mine for nurturing.'

544 **φίλον γάλα**: *alnum lac*, 'the good milk.' The epithet is chosen for contrast to *αἷμα*.

545 **ἀμφὶ τάρβει**: see 35 (n.) *περὶ φόβῳ*.—**ἐπώμωξεν**: suggesting the *οἰμωγή* of a violent death.—**πάθει**: 'experience.'

546 sq. **δεῖ τοί νιν κ.τ.λ.**: *i.e.* to answer to the way in which she nourished the terrible thing *βιαίως* (sc. with cruel violence done to herself), she must be put to death *βιαίως*.—**ὡς**: *eodem modo quo.*—**ἐκδρακοντωθεὶς**: 'turned *from* man into serpent,' though not excluding the sense 'converted *utterly* into a serpent.' Cf. Eur. *Suppl.* 703 *λόχος δ' ὀδόντων ὅφεος ἐξηνδρωμένος, Bacch.* 1330 *δάμαρ τε σὴ | ἐκθηριωθεῖσ' ὄφεος ἀλλάξει τύπον.*—**ἐγὼ**: '*I* am to be the slayer' (*κτείνω* with reference to *θανεῖν*).

548 **κτείνω**: prophetic pres. Cf. 507,

ΧΟ. τερασκόπον δὴ τῶνδε σ' αἱροῦμαι πέρι
γένοιτο δ' οὕτως. τἄλλα δ' ἐξηγοῦ φίλοις,
τούσδ' ἔν τι ποιεῖν, τοὺς δὲ μή τι δρᾶν λέγων.
ΟΡ. ἁπλοῦς ὁ μῦθος· τήνδε μὲν στείχειν ἔσω·
αἰνῶ δὲ κρύπτειν τάσδε συνθήκας ἐμάς,
ὡς ἂν δόλῳ κτείναντες ἄνδρα τίμιον
δόλῳ γε καὶ ληφθῶσιν ἐν ταὐτῷ βρόχῳ
θανόντες, ᾗ καὶ Λοξίας ἐφήμισεν,
ἄναξ Ἀπόλλων, μάντις ἀψευδὴς τὸ πρίν.

549 M has the *παράγραφος*.—*δὲ* M, corr. Kirchhoff. Others retain *δὲ* and give the line to Orestes. ⏑ ⏓.—*τῶνδεπ'* M, changed to *τῶνδεσ'*. **550** *γένοιτό θ'* Weil. **551** *τοὺς δ'* M, corr. Pauw. ⏑ ⏓. *τοὺς μέν τι* Stanley, but the corruption was unlikely. *τοὺς δεῖν τι* Höhne, *ποῦ δεῖ τι ποιεῖν, ποῦ δὲ μή τι δρᾶν* Weil.—*τί δρᾶν χρεών* Todt.

P. V. 183 *δεῖξαι τὸ νέον βούλευμ' ἀφ' ὅτου | σκῆπτρον τιμάς τ' ἀποσυλᾶται, ibid.* 227 (ᾗ *κραίνοιτο*), 529 (*φυγγάνω*), 541, 980, Ar. *Eq.* 1087 *ἔστιν ἐμοὶ χρησμὸς... | αἰετὸς ὡς γίγνῃ καὶ πάσης γῆς βασιλεύεις*, Thuc. 1. 121 *μιᾷ νίκῃ κατὰ τὸ εἰκὸς ἁλίσκονται*, Soph. *Ph.* 113 *αἱρεῖ τὰ τόξα ταῦτα τὴν Τροίαν μόνα*, &c.—**ὡς...ἐννέπει**: *i.e.* a dream thus clear can mean nothing else. His purpose finds further sanction in this vision. Cf. the thought of 532 and the remark 512 sqq.—**ἐννέπει** has more point if rendered 'bids.' Cf. Soph. *O. C.* 932 *ἐννέπω δὲ νῦν | τὰς παῖδας ὡς τάχιστα δεῦρ' ἄγειν τινά*, Pind. *P.* 9. 104 *κεῖνος αἰνεῖν καὶ τὸν ἐχθρὸν | ...καλὰ ῥέζοντ' ἔννεπεν.*

549 **τερασκόπον δή**: *i.e.* you have offered to read this dream and I choose your reading. Hesych. *τερασκόποι· ὀνειροκρῖται.* In M the line has the *παράγραφος* denoting a change of speaker and plainly belongs to the Chorus. **δὲ** may possibly stand in a reply 'nay, I choose *you*,' but the superiority of **δή** is self-evident and the particles are repeatedly confused.—**σ'** is emphatic, the elision being no objection. Cf. 379 (n.); 'of all interpretations I prefer this of yours.' So *Suppl.* 402 *οὐκ εὔκριτον τὸ κρῖμα· μὴ 'μ' αἱροῦ κριτήν.* [Others assign the verse to Orestes (without, however, accentuating *σέ*, as would be necessary) with the sense 'I thus interpret the dream, but I elect you as diviner.' But (1) though to have asked for the *agreement* of the Cho. would have been natural, this is less so; (2) we should look for an answer *γένοιτό γ'* and not *γένοιτο δ'*; (3) the Cho. immediately asks Or. to *proceed* with *ἐξήγησις*.]

550 **ἐξηγοῦ**: 117 (n.). Here the sense of 'expounding' (the dream) passes into that of 'dictating' a course of action. So *ἐξηγητής* = both *enarrator* and *auctor*. —**φίλοις**: an assurance of loyalty and an invitation to confidence.

551 **τούσδ' ἔν τι ποιεῖν κ.τ.λ.**: 'bidding these (*i.e.* some of us) do some special thing, and those (*i.e.* others of us) refrain from that.' Cf. Eur. *I. T.* 721 *τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.* *τούσδ'* does not refer to Electra, but the form of expression is conventional and comprehensive. The orders of Or. will be distributed, and some of the *φίλοι* will receive positive commands to act, while others will be simply warned what to avoid.—**τούσδ'** is more idiomatically answered by **τοὺς δὲ** than by *τούσδε*. Since *ὁ δέ* is frequently antithetic to a clause without the balancing art. or *μέν*, or either (*S. c. T.* 327 *ἄλλος δ' ἄλλον ἄγει, φονεύ|ει, τὰ δὲ πυρφορεῖ, ibid.* 313, *Pers.* 815 *οὐκ ἐλάσσονα | πάσχουσι, τὰ δὲ μέλλουσι*, Hom. *Il.* 22. 157 *τῇ ῥα παραδραμέτην, φεύγων, ὁ δ' ὄπισθε διώκων*), it follows that *οἵδε ποιοῦσί τι, οἱ δὲ οὐ ποιοῦσι* is sufficiently normal Greek. A styleless prose might have said *τούσδε μὲν...τούσδε δὲ*...(cf. *τότε μὲν...τότε δὲ* &c.).—**ἔν τι**: 196 (n.).

552 **ἁπλοῦς**: not merely 'plain and simple' but also 'single.' The orders are practically the same, viz. to abet the stratagem by means of *τὸ σιγᾶν καὶ λέγειν τὰ καίρια* (580), Electra performing this part inside the house (577) and the Cho. outside.—**τήνδε μὲν** is not answered by the following line, which still refers to Electra, but is resumed in v. 577 *ξύν' οὖν σὺ μὲν κ.τ.λ.* and answered in 579 *ὑμῖν δ'*

CHO. Be it so. I choose thy divination of these signs, and say Amen! For the rest, teach thy friends their parts. To these say 'Do but this,' and to those 'Do not that.'

OR. 'Tis simple telling. Electra must go within; and let her cloak this covenant with me. So, for their guileful slaying of a man of price, will they be caught themselves by guile in the self-same snare, and die, according to the word of Loxias, sovereign Apollo, seer whose truth hath never failed as yet.

552 M has no person-sign.—*στίχειν* M, corr. Porson.—Some editions place a comma after *ἔσω*, making the infin. depend on *αἰνῶ*. ♀. **553** *ὑμῶν δὲ* Weil. **554** *κτείναντας* M, corr. Robortello. **555** *δόλῳ τε* M, corr. Pauw. ♀. *δόλων γε* Musgrave, *δόλοισι καὶ* Hartung, *δόλῳ τε καὶ ληφθέντες...θάνωσιν* Weil.—*λη.φθῶσιν* (*i.e. λημφθῶσιν*) M. **556** *ἀλόντες* Kirchhoff.

ἐπαινῶ κ.τ.λ.—**στείχειν.** The infin. depends on *ὁ μῦθός ἐστιν* (=*λέγω*=*κελεύω*) rather than awkwardly on the following *αἰνῶ*. For the infin. as indirect of imperat. cf. 143 *λέγω φανῆναι* (n.).

553 **αἰνῶ**=*παραινῶ*. Cf. 196, 711, *Suppl.* 185, *inf.* 579 *ἐπαινῶ*.—**κρύπτειν**: not simply 'keep the secret of' but '(help to) cloak,' viz. by doing her best to divert suspicion when the plot develops in action (577).—**τάσδε**: 'the following,' viz. 558 sqq. The exact grammar is 'this, as the pre-arrangement on *my* side' ('the agreement as to what *I* am to do').

[A common rendering of the passage separates *τάσδε* from *συνθήκας* and makes it refer to the Chorus, so that *τήνδε μὲν* is at once answered by *δὲ...τάσδε*. A proper intonation might, it is true, impart to *τάσδε* this antithetic force, and by assuming that Or. is addressing the Coryphaeus we remove any serious objection to the use of *τάσδε* in place of *ὑμᾶς*. But the order is awkwardly chosen, the cloaking of the plot belongs as much to El. as to the Cho., v. 577 is naturally resumptive of the instructions to El., and (as Verrall observes) *στείχειν ἔσω* is 'a strangely curt description of Electra's part.']

554 **ἄνδρα τίμιον.** Both words are stressed. The *τιμή* due to a king of men is contrasted with his treacherous and ignominious end. See 624 sqq., *Eum.* 628 *ἄνδρα γενναῖον...|διοσδότοις σκήπτροισι τιμαλφούμενον*, *ibid.* 639.—**τίμιον** further implies that a heavy *price* must be paid.

555 sq. **δόλῳ γε κ.τ.λ.** That **καὶ** belongs to **ληφθῶσιν** is obvious; 'that, as they slew by guile, so by guile they may be caught.' But the **τε** of M answers to nothing. To construe (1) *δόλῳ τε καὶ ἐν ταὐτῷ βρόχῳ ληφθῶσιν*, or *δόλῳ τε* (*ληφθῶσιν*) *καὶ ληφθ. ἐν τ. βρ.*, is excessively harsh, while (2) Klausen's *ὡς ἂν, δόλῳ κτείναντες δόλῳ τε θανόντες, καὶ ληφθῶσιν* is surely altogether impossible. A third attempt, according to which *τε*=*quoque*, *εἶτα* ('with guile too they may also be caught'), involves a use of *τε* unsupported by any parallel in tragedy. On the other hand *γε* produces excellent sense, and the special danger of *γε καὶ* being converted into *τε καὶ* is manifest.—**ἐν ταὐτῷ βρόχῳ**: proverbial. Weckl. quotes Macarius (III. 85) as authority for the proverb *ἐν τοῖς ἑμαυτοῦ δικτύοις ἁλώσομαι* (*ἐπὶ τῶν ὑπὸ τῶν ἰδίων πανουργιῶν ἁλισκομένων*). In construction the words are to be joined to the whole thought *ληφθῶσιν θανόντες* (=*ληφθ. καὶ θάνωσι*, cf. 124, 395, 457), 'caught to their death.' The emphasis lies upon the participle, which is formally opposed to *κτείναντες* (=*ὡς ἂν δόλῳ κτείναντες δόλῳ γε καὶ θάνωσι*).

556 sq. **ᾗ καὶ...τὸ πρίν.** Or. must still harp upon the divine warrant for the terrible deed. Hence the accumulation of titles of Apollo.—**καὶ**: not with the separate word *Λοξίας*, but with the sense of the clause.—**ᾗ...Λοξίας ἐφήμισεν.** In 273 sqq. there is no distinct mention of the craft, but only of the death (although *τρόπον τὸν αὐτόν* may fairly include the former). The legend, however, seems to have recognised this clause in the oracular command. Cf. Soph. *El.* 35 *χρῇ μοι τοιαῦθ' ὁ Φοῖβος...|ἄσκευον αὐτὸν ἀσπίδων τε καὶ στρατοῦ|δόλοισι κλέψαι χειρὸς ἐνδίκους σφαγάς.*

557 **ἄναξ Ἀπόλλων**: another aspect of *Λοξίας*, both authoritative (*ἄναξ*) and reassuring (*Ἀπόλλων*, the great God of help).—**ἀψευδὴς τὸ πρίν**: *Eum.* 618 *μάντις ὢν δ' οὐ ψεύσομαι*, *fr.* 350. 5 *τὸ*

ξένῳ γὰρ εἰκώς, παντελῆ σάγην ἔχων,
ἥξω σὺν ἀνδρὶ τῷδ' ἐφ' ἑρκείους πύλας
Πυλάδῃ, ξένος τε καὶ δορύξενος δόμων. 560
ἄμφω δὲ φωνὴν οἴσομεν Παρνησσίδα,
γλώσσης ἀυτὴν Φωκίδος μιμουμένω.
καὶ δὴ θυρωρῶν οὔτις ἂν φαιδρᾷ φρενὶ
δέξαιτ', ἐπεὶ δὴ δαιμονᾷ δόμος κακοῖς·

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558 *σαγὴν* Weil, Wecklein: cf. Chandler § 72. **559** *ἐφερκίους* M, corr. Turnebus. **561** I had suspected this verse to be an actor's or grammarian's interpolation due to ignorance of an idiom (cf. Xen. *Hell.* 1. 1. 10 Ἀλκιβιάδης ἐκ Σάρδεων μετὰ Μαντιθέου...ἵππων εὐπορήσαντες ἀπέδρασαν). But v. 562 is explanatory, and the descriptive fulness of expression is deliberate.—*ἥξομεν* Turnebus. ϕ.—Παρνησίδα

Φοίβου θεῖον ἀψευδὲς στόμα, Pind. *P.* 9. 46 *τὸν οὐ θεμιτὸν ψεύδει θιγεῖν*, Verg. *Aen.* 6. 343 *fallax haud ante repertus | hoc uno responso animum delusit Apollo.* *S. c. T.* 26 *ἀψευδεῖ τέχνῃ*, referring to Teiresias, points to the meaning 'making no mistakes,' rather than to that of 'speaking no falsehoods.' In *ψεῦδος* and its derivatives these senses are undistinguished.

558 **ξένῳ**: 'a foreigner.'—**γὰρ** introduces the statement of the *συνθήκας* (553), or the *δόλος*.—**παντελῆ σάγην**: lit. 'the complete equipment,' viz. of a traveller from abroad. This is the second explanation of the schol., the first, *πανοπλίαν* (= *πανσαγίαν* Soph. *Ant.* 107), being out of the question, since the whole plan of Or. is to avoid suspicion. Cf. 671 *αὐτόφορτον οἰκείᾳ σάγῃ*. The application of the general term 'outfit' is defined by the context.

559 **ἥξω**: *rediero* (the *iam hic ero* of comedy). He is to withdraw, disguise himself and come back, proceeding, however, to the house. Cf. *Eum.* 490 *κρίνασα δ' ἀστῶν τῶν ἐμῶν τὰ βέλτατα | ἥξω*, *Pers.* 527 *ἥξω λαβοῦσα πέλανον ἐξ οἴκων*, *Suppl.* 734.

560 **Πυλάδῃ**: who has not yet been named for the information and assurance of El. and the Cho., although made known to the audience (v. 20).—**ξένος τε καὶ δορύξενος**. Unsatisfactory explanations are as follows: (1), with *ἥξω σὺν ἀνδρὶ τῷδε* = *ἥξομεν*: 'I shall come as a *ξένος* (merely), Pylades as a *δορύξενος*' (being the son of Strophius, whose family are *δορύξενοι*, cf. 913, *Ag.* 871). This corresponds neither to the fact nor to the pretence, since in fact Or. is not a *ξένος*, while in pretence Pyl. is no *δορύξενος*, but simply a *ξυνέμπορος* of the stranger Orestes (709); (2) 'I shall come not only as a *ξένος* (expecting ordinary hospitality), but with the claim of a *δορύξενος* (since I shall, in a manner, represent Strophius).' But the message of Strophius does not give Or. any such position, and the words would be meaningless to an audience not yet informed of the invention of 671 sqq. The right interpretation is suggested by Verrall, 'a *ξένος*, yes, and a *δορύξενος* to the house,' *i.e.* a *ξένος* and one prepared to fight. We may perhaps readily accept this Aeschylean play upon words (see Appendix to v. 32) and suppose the voice to dwell with meaning upon **δορύ-** (cf. *S. c. T.* 565 *δίς τ' ἐν τελευτῇ τοὔνομ' ἐνδατούμενος*, viz. Πολυνείκης): 'to be a guest, yes, a spear-guest,' *i.e.* a *δορύξενος* in a new meaning, a guest who comes with a weapon. With this may go an allusion to the fact that Pylades actually is a *δορύξενος* in the usual sense (for which see 913 n.).

561 **ἄμφω** is not otiose. 'We will *both* speak with a Parnassian accent,' *i.e.* not only Pylades, with whom it is natural. The following **μιμουμένω** properly refers only to Or., though we may suppose that Pyl. is to affect local peculiarities deliberately.—**φωνὴν** is originally 'voice' or 'utterance' and the extent of its implication depends upon context. Klausen is wrong in saying '*φωνὴ* de accentu, *γλῶσσα* de formis linguae.' *φωνή* may = 'tongue,' 'dialect' (Plat. *Phaed.* 62 A, *Prot.* 341 B, *Crat.* 398 D &c.). Greek dialects differed in vocabulary, in the individual sounds of vowels and consonants, and in accent (*προσῳδία*). Comedy made full use of all these divergences for humorous purposes (as in Ar. *Lys.* and *Ach.*). In tragedy

In likeness of an alien, and with the full disguise, I will present me at the outer gate with Pylades, whom ye see here,—a guest for the house, aye, and its spear-guest too. And both of us will wear the Parnassian speech, copying the accent of a Phocian tongue. Maybe that none who keeps the door would give us cheerful welcome, since—he would say—trouble runs riot in the stricken house. Then will we wait, so that men

Porson. Double letters cannot be trusted in MSS (cf. 363, 448, 493) and in *Eum.* 11 M has Παρνησοῦ, but Meisterhans[2] p. 75 cites Παρνήσσιος from an Attic inscrip. of the 4th cent., and we have no better warrant. Παρνασίδα Elmsley, Blomfield. **562** There is a χ over Φωκίδος. **563** κεἰ δὴ Valckenaer. But see comment. on v. 565. **564** λέξαιτ' M, corr. Turnebus.—ἐπειδὴ M, but ἐπεἰ δὴ is required. ⏚.

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the poets frequently gratify the curiosity of Athenian audiences concerning foreign geography, topography, manners and customs (422 n.), and it is in keeping with this spirit that references are not seldom made to differences of dialect. Cf. *S.c.T.* 155 ἑτεροφώνῳ στρατῷ (Thebans speaking of Argives), *Suppl.* 135 καρβάνᾳ δ' αὐδᾷ σὺν, γᾶ, γνοίης, Soph. *fr.* 178 χαρακτὴρ Δάκωνος λόγου. The relation between Attic and the other dialects was not that of a standard language to a vulgar *patois*, and there was nothing intrinsically ludicrous in a Phocian 'accent.' It is highly improbable that the poet would make Or. announce such a purpose if he knew that it could not be carried out, and we are bound to suppose that from v. 649 the speech of Or. is in some way marked as Phocian. The words and forms employed are, of course, Attic, but there are other differences, such as a broader utterance, or a greater degree of *crier* or *chanter*, which would not be too realistic to introduce (suggestively at least) into Aeschylean tragedy. Compare the lax speech of the Nurse 745 sqq. As a fact the next line actually defines the peculiarity as being one of pitch, since ἀυτήν cannot = 'language.'—**οἴσομεν.** It is true that **ἥσομεν** would be more familiar: cf. Hdt. 9. 16 Ἑλλάδα γλῶσσαν ἱέντα, Thuc. 3. 112 Δωρίδα γλῶσσαν ἱέντας, Ar. *Ach.* 747 ἡσεῖτε φωνὰν χοιρίων μυστηρικῶν, Apoll. Rhod. 4. 731 Κολχίδα γῆρυν ἰεῖσα. But the *lectio exquisitior* of the text has more point; 'we will carry (as part of our equipment)' or 'bring with us (to serve our purpose).' This use is closely akin to that of γλῶσσαν εὔφημον φέρειν (579), Soph. *fr.* 844 κἂν καλὸν φέρῃ στόμα.—**Παρνησσίδα:** a dialect which would be recognisable by many Athenians who had visited Delphi. For the double σ see crit. n.

563 καὶ δὴ supposes a situation (but does not prophesy it). Cf. *Eum.* 895 καὶ δὴ δέδεγμαι· τίς δέ μοι τιμὴ μένει; Eur. *Hel.* 1059 καὶ δὴ παρεῖκεν· εἶτα πῶς | σωθησόμεσθα; *Med.* 386 καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις; That the perf. is the usual tense is a natural result of the meaning of that tense itself, and not of anything in the particles, which can be joined to other tenses (as here), *e.g.* the pres. Xen. *An.* 5. 7. 9 καὶ δὴ ἀποβαίνομεν εἰς τὴν χώραν· γνώσεσθε δήπου κ.τ.λ. In Lucian *Merc. Cond.* 12 perf., pres. and aor. follow each other after such a καὶ δή. —**θυρωρῶν** may be either gen. or participle, but the former is the more probable. 'No doorkeeper would...' is equivalent to 'the doorkeeper would in no wise...' Cf. *nullus* = 'not at all.'—**φαιδρᾷ:** of welcome. Cf. *Ag.* 525 ἥπου πάλαι φαιδροῖσι τοισίδ' ὄμμασι | δέξασθε (read ἦ που, πύλαι, φαιδροῖσι τοισίδ' οἴγμασι | δέξεσθε: see MSS).

564 "ἐπεἰ δή: the common reading **ἐπειδὴ** is misleading. The sense is not 'because' (*quod bacchatur domus*) but 'because, he will say' (*quod bacchetur*). Though it was held ungracious to refuse hospitality, this excuse, if genuine, was admitted. Cf. Eur. *Alc.* 817 οὐκ ἤλθες ἐν δέοντι δέξασθαι δόμοις· | πένθος γὰρ ἡμῖν ἐστι κ.τ.λ., *ibid.* 551 sqq., 751.—**δαιμονᾷ:** τετάρακται schol., *S.c.T.* 992 ἰὼ δαιμονῶντες ἐν ἄτᾳ.—**κακοῖς:** the evil dream of Clyt. and the alarm it has caused.—The intentional alliteration in **δ** throughout the line should be noted (cf. 88 n.). The excuse is treated sarcastically.

μενοῦμεν οὕτως ὥστ' ἐπεικάζειν τινὰ
[δόμοις παραστείχοντα καὶ τάδ' ἐννέπειν·]
"τί δὴ πύλησι τὸν ἱκέτην ἀπείργεται
Αἴγισθος, εἴπερ οἶδεν ἔνδημος παρών;"
εἰ δ' οὖν ἀμείψω βαλὸν ἕρκειον πυλῶν
κἀκεῖνον ἐν θρόνοισιν εὑρήσω πατρός,
ἢ καὶ μολὼν ἔπειτά μοι κατὰ στόμα,
ἔρρει, σάφ' ἴσθι, καὶ κατ' ὀφθαλμοὺς βαλών.
πρὶν αὐτὸν εἰπεῖν "ποδαπὸς ὁ ξένος;" νεκρὸν
θήσω ποδώκει περιβαλὼν χαλκεύματι.
φόνου δ' Ἐρινὺς οὐχ ὑπεσπανισμένη

565 μενοῦμεν αὕτως Kirchhoff. ⸸. **566** The line is probably spurious. ⸸.—δόμους Boissonade. ⸸.—παραστίχοντα M, corr. Victorius. **567** πυλήσι M. See Introd. p. c and Meisterhans² pp. 94 sq. πύλαισι Blomfield.—ἀπείργετε, | Αἴγισθος εἴπερ κ.τ.λ. Aldus. **568** ἐν δόμοις παρών Iw. Müller. **569** βαλῶν M, βαλὸν m. ⸸.

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565 **μενοῦμεν.** The consequence (treated as apodosis to a condition) is put more forcibly with asyndeton. Cf. the passages from Eur. *Med.* 386 and Xen. *An.* 5. 7. 9 quoted under καὶ δὴ (563).—**οὕτως**: *i.e.* with such demeanour.—**ἐπεικάζειν**: the pres. of a repeated action, or 'they will begin to conjecture.'

566 **δόμοις**: dat. incomm. with ἐπεικάζειν directly, and indirectly with the whole sense ἐπεικάζειν καὶ τάδ' ἐννέπειν. Verrall explains the dat. somewhat differently, as 'modelled upon ἐπιβάλλειν τινί, ἐφιέναι, &c.' [The line is, however, probably an interpolation. Not only can it be spared with advantage, but the schol. appears not to have read it.]

567 **πύλησι**: see crit. n. The case is here either locat. or instrumental. With the latter cf. Ar. *Eccl.* 420 ἣν δ' ἀποκλῄῃ τῇ θύρᾳ, *Vesp.* 334, *ibid.* 775 οὐδείς σ' ἀποκλῄσει θεσμοθέτης τῇ κιγκλίδι and Lat. *prohibere ianua, exclusus fore* (Hor. *Sat.* 1. 2. 67). Wordsworth quotes the legal phrase (*ap.* Lys. *Theom.* 117. 37) ὅστις ἀπείλλῃ τῇ θύρᾳ.—**τὸν ἱκέτην**: a description to be conjectured from their attitude (οὕτως 565). **τὸν** is, of course, generic.—**ἀπείργεται**: 'causes him to be shut out.' —For the sentiment of the line cf. Hom. *Od.* 1. 119 (Telemachus) νεμεσσήθη δ' ἐνὶ θυμῷ | ξείνον δηθὰ θύρῃσιν ἐφεστάμεν, 7. 159.

569 **εἰ δ' οὖν**: cutting the matter short, 'be that as it may, if once...' Cf. *Ag.* 681.—**βαλὸν**. Tragedy retains the ᾰ in this word as in Ἀθάνα, γαθεῖν, γάποτος, δάϊος, δαρόν, εὐνατήρ, θοινατήρ, ἱπποβάμων, κυναγός, νάϊος: Bekk. *Anecd.* p. 224. 12 οὐδὲν Ὅμηρος βηλόν, οἱ δὲ τραγικοὶ βαλόν. —**ἕρκειον**. It is surely unwarrantable to alter this to **ἑρκείων**. Cf. 1068 ἀνδρὸς βασίλεια πάθη, *Eum.* 292 χώρας ἐν τόποις Λιβυστικοῖς, Eur. *Hipp.* 395 θυραῖα φρονήματ' ἀνδρῶν, *H. F.* 410 Εὐξεινον οἴδμα λίμνας, *Cycl.* 11 γένος Τυρσηνικὸν λῃστῶν, Soph. *Aj.* 860 πατρῷον ἑστίας βάθρον, *Ant.* 793 νεῖκος ἀνδρῶν ξύναιμον, Ar. *Vesp.* 838 τροφαλίδα τυροῦ Σικελικήν, Lucr. 1. 119 *per gentes Italas hominum* &c. There is actually more point in ἕρκειον; 'the outermost threshold of the gates.'—[The διορθωτής has written ἑρκίον, a Homeric noun (cf. *Il.* 9. 476 ὑπέρθορον ἑρκίον αὐλῆς), which would be in apposition to βαλὸν. But the threshold cannot be called the ἑρκίον of the gates.]

570 **κἀκεῖνον**: 'that wretch,' with strong antithesis to **πατρός**. Cf. Soph. *El.* 267 ὅταν θρόνοις Αἴγισθον ἐνθακοῦντ' ἴδω | τοῖσιν πατρῴοις.

571 **ἢ καὶ μολὼν κ.τ.λ.**: 'or if, it may be, he come afterwards face to face with me.' The second clause of the protasis takes a participial shape in place of the construction with εἰ. Two forms of expression are normal, viz. (1) εἰ ἐκεῖνον εὑρήσω ἢ καὶ ἔπειτα μολεῖται, ἔρρει and (2) εὑρεθεὶς δ' ἐν θρόνοισιν, ἢ καὶ ἔπειτα μολών, ἔρρει; but a hypothetical participle is interchangeable with an εἰ-clause, and here the two are combined.—**κατὰ στόμα**: cf. Hdt. 8. 11, Eur. *Rhes.* 409 Θρῃκῶν ἀρίστοις ἐμπεσὼν κατὰ στόμα, 491 τάξον μ'

passing by may make surmise and chide the house, and say 'Why, prithee, doth Aegisthus have his door shut upon the suppliant, if he is here to know it, and not abroad?' But if I once cross the outer threshold and find that man sitting on my father's throne, or should he afterward come face to face with me, he is doomed, for sure, let him but meet my eye. Ere he himself can say 'From what land is the stranger?' my nimble weapon shall sweep round him, and I will lay him dead. The Avenging Spirit, who hath known no stint of gore, shall

—ἔρκειον M, ἑρκίον m. ἑρκείων Stanley. ϟ. **571** sq. See Appendix.—ἐναντά μου...ἔρπει Wakefield, ἐναντά μοι κακόστομα | ἑρεῖ Schoemann. For other suggestions see Wecklein Appendix p. 230. **572** ἑρεῖ M. I have restored the double letter (cf. crit. n. to 533, 561). ϟ. ἀρεῖ Bamberger, ἕρπει Pauw.—βαλεῖν M. ϟ. βαλεῖ Robortello. **575** ὑπεσπανισμένην Iongh.

Ἀχιλλέως καὶ στρατοῦ κατὰ στόμα. In Plat. *Legg.* 855 D the art. is added (κατὰ τὸ στόμα τοῦ διώκοντός τε καὶ φεύγοντος). The meaning of στόμα is not 'mouth' but 'front' (*os*), as in ἐπὶ στόμα πίπτειν and the military use (opposed to οὐρά).

572 ***ἔρρει, κ.τ.λ.** See crit. n. and Appendix for other views and readings.—**ἔρρει**: 'he is lost' (or 'a dead man'). Cf. Soph. *O. T.* 1166 ὄλωλας, εἴ σε ταῦτ' ἐρήσομαι πάλιν, Plaut. *Amphit.* I. I. 164 *perii, si me adspexerit.* For ἔρρει = ὄλωλε cf. *Pers.* 734, Soph. *O. T.* 560 ἅφαντος ἔρρει, *El.* 56.—**καὶ κατ' ὀφθαλμοὺς *βαλών**: 'even if he (so much as) chance to meet me eye to eye.' **βαλών** is intrans., as in the vulgar βάλλ' ἐς κόρακας, ἐς μακαρίαν or *e.g.* Hom. *Il.* 11. 722 ἔστι δέ τις ποταμὸς Μινυήιος εἰς ἅλα βάλλων, Eur. *Cycl.* 574 εἰς ὕπνον βαλεῖς. So occasionally ῥίπτειν, ἱάπτειν, as well as the compounds ἐμβάλλειν, προσβάλλειν &c. The participle itself is occasionally used as an expletive (cf. φέρων). An instance which has been overlooked is Soph. *El.* 568 οὗ κατὰ σφαγὰς | ἐκκομπάσας ἔπος τι τυγχάνει βαλών (like the vulgar English '*went and* boasted'). The implication is 'to his own mischief.'—**κατ' ὀφθαλμούς**: cf. Xen. *Hier.* I. 14 οὐδεὶς γὰρ ἐθέλει τυράννου κατ' ὀφθαλμοὺς κατηγορεῖν, Ar. *Ran.* 626 ἵνα σοι κατ' ὀφθαλμοὺς λέγῃ, Soph. *Ant.* 760 κατ' ὄμματα...παρόντι, Eur. *Andr.* 1117 κατ' ὄμμα στάς &c.

573 **πρὶν αὐτὸν εἰπεῖν.** Though in tragedy αὐτόν is frequently nothing more than *eum*, it is better taken here (with Verrall) as *ipsum*: 'before he himself can speak and say...'—**ποδαπὸς ὁ ξένος**; the usual first question. Cf. 653, *Suppl.* 240 ποδαπὸν ὄμιλον...προσφωνοῦμεν; and the Homeric τίς πόθεν εἰς ἀνδρῶν; (*Il.* 21. 150).

574 **ποδώκει περιβαλὼν χαλκεύματι.** The schol. imagines that **ποδώκει** treats the sword as animate. This creates a confusion of metaphor, and it is better to understand that the sudden sweep of the sword is accompanied or made possible by the nimble movement of Orestes. The swiftness of foot is that of Or. himself, the epithet being transferred. 'Catching with swift-footed sword' (= 'catching by darting forward nimbly with my sword') is no unnatural Greek in view of *e.g.* Eur. *Phoen.* 1351 λευκοπήχεις κτύποι.—**περιβαλὼν.** The figure is ultimately taken from a net or a lasso: cf. Eur. *Med.* 1278 ὡς ἐγγὺς ἦδη γ' ἐσμὲν ἀρκύων ξίφους, *H. F.* 729 βρόχοισι δ' ἀρκύων δεδήσεται | ξιφηφόροισι with Hdt. 4. 60 βρόχῳ περὶ ὧν ἔβαλε τὸν αὐχένα, *Pers.* 749 πέδαις σφυρηλάτοις περιβαλών. Much of the difficulty of the expression may be removed by uttering **χαλκεύματι** in the tone of expressions παρὰ προσδοκίαν. The βρόχος in this case is a strange one —a χάλκευμα, the sword. Cf. 491, where, on the contrary, the πέδαι are strange as being ἀχάλκευτοι.—[The sense 'putting him around my swift sword' (cf. περιπεσεῖν ξίφει) is perhaps possible, but is less supported.]

575 **οὐχ ὑπεσπανισμένη**: *i.e.* she has never been stinted of blood to drink. Or. is thinking of the murder, first of the children of Thyestes, next of Agam., to be followed now by the third (and therefore it is hoped, final) draught.

ἄκρατον αἷμα πίεται τρίτην πόσιν.
ξύν᾽ οὖν σὺ μὲν φύλασσε τἀν οἴκῳ καλῶς,
ὅπως ἂν ἀρτίκολλα συμβαίνῃ τάδε·
ὑμῖν δ᾽ ἐπαινῶ γλῶσσαν εὔφημον φέρειν,
σιγᾶν θ᾽ ὅπου δεῖ καὶ λέγειν τὰ καίρια. 580
τὰ δ᾽ ἄλλα τούτῳ δεῦρ᾽ ἐποπτεῦσαι λέγω
ξιφηφόρους ἀγῶνας ὀρθώσαντί μοι.

στρ. α΄. ΧΟ. πολλὰ μὲν γᾶ τρέφει

577 σὺν᾽ (but with ν᾽ afterwards erased) M. σὺν Verrall, νῦν Blomfield. ξύν᾽ best accounts for the reading, and the corruption is paralleled in the passages cited below. **578** συμβαίνει M (with η over ει by m). **579** φορεῖν Herwerden, τρέφειν conj.

576 ἄκρατον αἷμα πίεται. Not that the previous draughts were *not* of ἄκρατον αἷμα. Lit. 'she shall drink unmixed blood for a third drinking (of it).' The emphasis in ἄκρατον is upon the savage cruelty of such a thirst. Cf. Soph. *El.* 785 *τοὐμὸν ἐκπίνουσ᾽ ἀεὶ | ψυχῆς ἄκρατον αἷμα*, and for another form of the expression, Eur. *Hec.* 536 *ὡς πίῃς μέλαν | κόρης ἀκραιφνὲς αἷμα*. With the thought in general cf. *Ag.* 1187 *καὶ μὴν πεπωκώς γ᾽, ὡς θρασύνεσθαι πλέον, | βρότειον αἷμα κῶμος ἐν δόμοις μένει*. Meanwhile **αἷμα** is stressed, so as to enforce a contrast with the οἶνος ἄκρατος which formed the third libation at a banquet (Athen. 693 c).—**τρίτην**: for the implication '(third and last')' see 243 (n.), 1071.

577 *ξύν᾽: adverbial. Cf. Soph. *O. C.* 1752 *ἐν οἷς... | χάρις ἡ χθονία ξύν᾽ ἀπόκειται* (Reisig, for *ξυν ἀπόκειται* (*sic*) or *συναπόκειται* of MSS), Pind. *I.* 7. 51 *φαντὶ γὰρ ξύν᾽ ἀλέγειν* (Hermann, for *συναλέγειν*)...*ἄνακτα*, Soph. *Ant.* 546 *μή μοι θάνῃς σὺ κοινά*, *Aj.* 577 *τὰ δ᾽ ἄλλα τεύχη κοίν᾽ ἐμοὶ τεθάψεται*.—**οὖν σὺ μὲν**: resuming v. 552.

578 συμβαίνῃ: not merely 'happen' but, preserving the etymological value of its components, 'tally.' Cf. Soph. *Trach.* 1164 *φανῶ δ᾽ ἐγὼ τούτοισι συμβαίνοντ᾽ ἴσα | μαντεῖα καινά*.

579 ἐπαινῶ = παραινῶ (cf. *αἰνῶ* 553) as in *S. c. T.* 583, Soph. *El.* 1322 *σιγᾶν ἐπῄνεσ᾽*, *Aj.* 1360. In *Suppl.* 1007 the accus. is used (*ὑμᾶς δ᾽ ἐπαινῶ μὴ καταισχύνειν ἐμέ*), but the same choice of construction is available as with *λέγω*, *αὐδῶ*, *εἶπον*, viz. 'I tell you to do' and 'I bid that you do.'—**φέρειν**: as an instrument for use. Cf. 561 (n.), *Suppl.* 1005 *πᾶς δ᾽ ἐν μετοίκῳ γλῶσσαν εὔτυκον φέρει*.

580 σιγᾶν θ᾽: *i.e. ὥστε σιγᾶν θ᾽*.—**θ᾽** does not connect the clauses (*i.e.* = *ἐπαινῶ τε σιγᾶν*), but looks to **καὶ** in the familiar use '(to be silent *or* to speak,) *as the case may be*.' Cf. Plat. *Rep.* 332 D *ἡ τοῖς φίλοις τε καὶ ἐχθροῖς ὠφελίας τε καὶ βλάβας ἀποδιδοῦσα*.—The expression is a commonplace. If Aul. Gell. 13. 18) quotes from *Prom.* Πυρφόρος the line *σιγῶν θ᾽ ὅπου δεῖ καὶ λέγων τὰ καίρια*, there is no reason for disbelieving that Aesch. may have repeated himself. Cf. *S. c. T.* 606 *φιλεῖ δὲ σιγᾶν ἢ λέγειν τὰ καίρια*, *Eum.* 277 *διδαχθεὶς...καὶ λέγειν ὅπου δίκη | σιγᾶν θ᾽ ὁμοίως*, Eur. *fr.* 413 *σιγᾶν θ᾽ ὅπου δεῖ καὶ λέγειν ἴν᾽ ἀσφαλές*.—**καὶ λέγειν κ.τ.λ.**: as the Cho. actually does in 762 sqq., 847 sqq. and in the prayer 716 sqq.—**τὰ καίρια**: the art. is part of the phrase: cf. Soph. *O. C.* 808 *χωρὶς τό τ᾽ εἰπεῖν πολλὰ καὶ τὰ καίρια* (with Jebb's note).—**καίρια** includes and defends falsehood. Cf. *Ag.* 1371 *πολλῶν πάροιθεν καιρίως εἰρημένων* ('to fit an occasion').

581 sq. **τούτῳ**: 'Hermes yonder.' Other explanations offered are (1) 'Agamemnon' (Weckl.). But *τούτῳ* is much too curt a reference for one who is not visible and who has not been the subject of the speech. Moreover the point of the next line is entirely ignored; (2) 'Pylades' (schol.). This would rather be *τῷδε* (559); it gives Pyl. a position out of keeping with the part which he plays; and it neither fits *ἐποπτεῦσαι* nor gives any point to *ξιφηφόρους ἀγῶνας*. On the other hand the scene, which is laid before the emblem of Hermes (v. 1), is about to be changed,

for the third time drink her draught of unmixed blood.

Do thou then help, keeping good watch within, so that this plan may aptly piece together. Ye others I bid hold ready an auspicious tongue, to be silent when need is or speak as the moment asks. For the rest, I call on yonder power to follow hither and oversee my contests of the sword, directing them aright.

[*Exeunt:* ELECTRA *to the palace* (*right*), ORESTES *and* PYLADES *to left.*

CHO. Of many a horror, fell and dread, is earth the nurse, 1st strophe.

Wecklein. ♀. **580** σιγᾶν δ' Schütz. **581** Editors mostly place a comma at λέγω. **582** ὀρθώσοντί Pearson. ♀. **583** XO. is missing in M; m supplies the παρά-

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and Or. appropriately addresses the God at departing just as he did on arriving. His address is also to the same effect (see notes there on 'Ερμῆ...ἐποπτεύων...σύμμαχος). 'Ερμῆς ἐναγώνιος (cf. Pind. *O.* 6. 79 'Ερμᾶν, ὃς ἀγῶνας ἔχει μοῖράν τ' ἀέθλων, *I.* 1. 60 ὅσ' ἀγώνιος 'Ερμᾶς ἔπορεν ἵπποις) is asked to come and perform his function as director of ἀγῶνες, which, in this case, are to be ἀγῶνες 'of the sword' and not the bloodless contests (γυμνικοὶ ἀγῶνες) of those games at which his statue was so prominent. Exactly similar is 723 sqq. χθόνιον δ' 'Ερμῆν | καὶ τὸν νύχιον τοῖσδ' ἐφοδεῦσαι | ξιφοδηλήτοισιν ἀγῶσιν.—**δεῦρ'**: 'yonder,' pointing in the direction of the house. δεῦρ' ἐποπτεῦσαι = δεῦρ' ἐλθόντα ἐποπτεῦσαι. Cf. *Suppl.* 190 τάχ' ἂν πρὸς ἡμᾶς...ὀπτῆρες εἶεν. — **ἐποπτεῦσαι.** Cf. Pind. *N.* 9. 5 Πυθῶνος αἰπεινᾶς (*i.e.* of its games) ὁμοκλάροις ἐπόπταις (Apollo and Artemis).—**ξιφηφόρους**: emphatic, as above explained. Cf. 858 μιανθεῖσαι | πειραὶ κοπάνων ἀνδροδαΐκτων (n.). The accus. depends equally on the infin. and the participle.—**ὀρθώσαντί**: with τούτῳ (rather than μοι). The tense is either (1) synchronous; 'overlook and guide aright' (cf. 124, 395, 457) or (2) antecedent to ἐποπτεῦσαι, *i.e.* let him (as ἀγωνοθέτης) set the contest rightly on foot and *then* oversee its performance. The latter, however, unduly limits the application of the verb ὀρθῶσαι.

583—648 First Stasimon. The Chorus occupies the interval with apt reflections, emphasizing once more the enormity of Clytaemnestra's crime and the justice of her inevitable punishment. 'There are many deadly things in nature (583—591), but none so deadly as human passion, especially the wanton desires of women (592—600). Witness the cruel frenzy of Althaea (601—610) and the heartless covetousness of Scylla (611—620). Crown of all is the treachery of a loveless wife to a warrior and lord of men (621—628). Yes, 'Lemnian crime' is a byword for the monstrous (629—636). But the Sword of Justice waits to avenge such sin (637—642), and Justice is making ready for Clytaemnestra to pay her debt of blood (643—648).' [The order of thought is so coherent that it is difficult to understand why some editors, *e.g.* Wecklein, transpose the passages 621—628, 629—636 and also 637—642, 643—648.]

The opening of the ode naturally suggests a comparison with Soph. *Ant.* 337—375 πολλὰ τὰ δεινά, κοὐδὲν ἀνθρώπου δεινότερον πέλει κ.τ.λ., where, however, δεινά has another meaning.

583 sqq. **πολλὰ μὲν κ.τ.λ.—μὲν** is answered by **ἀλλ'** (592). The antithesis is between inanimate or brute nature and the nature of man. Klausen remarks 'commemorantur terra, mare, aer, ut exhibeantur omnes mundi partes.' Rather the correct reading and interpretation of the strophe depend upon our recognising that all the four 'elements' (terra, mare, *ignis*, aer) are specified in **γᾶ...πόντιαι ἀγκάλαι...λαμπάδες...ἀνεμόεντα κότον.** With the mention of each element goes an expression of its dangers (**δεινὰ δειμάτων ἄχη...ἀνταίων...βλάπτουσι...κότον**). It is true that poets, writing as such and not as natural philosophers, may be content with three elements (cf.

δεινὰ δειμάτων ἄχη,
πόντιαί τ' ἀγκάλαι κνωδάλων
ἀνταίων βροτοῖσι
πλήθουσι· βλάπτουσι καὶ πεδαίχμιοι
λαμπάδες πεδάμαροι
πτανά τε καὶ πεδοβά-
μονα· κἀνεμόεντ' ἂν
αἰγίδων φράσαι κότον.

ἀντ. α'. ἀλλ' ὑπέρτολμον ἀν-
δρὸς φρόνημα τίς λέγοι

γραφος.—γὰρ M, γᾶ Schütz. **584** δεινὰ καὶ δειμάτων M, corr. Heath. ⸸.—δάκη Martin, ἄγη Auratus. **586** sq. ἀνταίων βροτοῖσι πλαθουσι, βλαστοῦσι καὶ M. πλήθουσι Blomfield (since the root is *plē*; see App. to v. 22). Others take πλάθουσι = πελάζουσι, with a feeble sense. βλάπτουσι was restored by Butler. ⸸. ἀνταίων βρύουσι· πλάθουσι καὶ Herm., ἀντ. βροτοῖσι· πλάθουσι καὶ Franz (leaving the antistrophe as in M). Some emend the antistr. and alter here according to such emenda-

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Eum. 905 καὶ ταῦτα γῆθεν ἔκ τε ποντίας δρόσου | ἐξ οὐρανοῦ τε κἀνέμων ἀήματα) or with two (Eur. *Hec.* 1181 γένος γὰρ οὔτε πόντος οὔτε γῆ τρέφει | τοιόνδε), and that only earth, air and water can be named when their denizens are in question (*e.g.* Pind. *I.* 1. 48, Soph. *fr.* 855); but here the inclusion of πῦρ, the fiercest of all ravagers (605 n.), is inevitable. Cf. Eur. *fr.* 1059 δεινὴ μὲν ἀλκὴ κυμάτων θαλασσίων, | δεινοὶ δὲ ποταμῶν καὶ πυρὸς θερμοῦ πνοαί, | ... | ἀλλ' οὐδὲν οὕτω δεινὸν ὡς γυνὴ κακόν, Poet. *ap.* Plut. *Mor.* 760 D πῦρ καὶ θάλασσαν καὶ πνοὰς τὰς αἰθέρος | περᾶν ἑτοῖμος. For the four elements cf. Plat. *Tim.* 42 E πυρὸς καὶ γῆς ὕδατός τε καὶ ἀέρος.

584 δεινὰ δειμάτων ἄχη. The interpolated **καὶ** was originally an adscript. It occurs again in v. 594 and is frequently used by grammarians in the sense 'that is to say,' indicating apposition.—The combination **δεινὰ δειμάτων** conveyed to the schol. (q.v.) the same superlative force as that in πιστὰ πιστῶν (*Pers.* 683), ἄρρητ' ἀρρήτων (Soph. *O. T.* 465), κακὰ κακῶν (*O. C.* 1238) or in μάκαιρα παρθένων, δῖα γυναικῶν &c.—**δειμάτων ἄχη**: lit. 'harms (in the shape) of terrors (or monsters)' = 'harmful monsters,' the gen. being of definition. Cf. 766 δεσπότου στύγει, Eur. *H. F.* 700 πέρσας δείματα θηρῶν, *Hipp.* 646 δάκη θηρῶν.—**ἄχη**: Soph. *Ant.* 418 Τυφὼς ἀείρας σκηπτόν, οὐράνιον ἄχος.

585 ἀγκάλαι: αἱ κοιλότητες schol., but, though this is included, in allusion to the waves, the word meanwhile personifies the sea as a nurse (τρέφει *sup.*). Cf. *Ag.* 724 πολέα δ' ἔσκ' ἐν ἀγκάλαις and context. *P. V.* 1051 πετραία δ' ἀγκάλη σε βαστάσει is no less figurative. The metaphor, which is first quoted from Archilochus (ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις, schol. to Ar. *Ran.* 704), has perhaps faded into phrase in Eur. *Hel.* 1062 ἢ μεθήσομεν | κόσμον τάφῳ σῷ πελαγίους εἰς ἀγκάλας, but metaphor remains in *e.g.* Eur. *fr.* 941 ὁρᾷς τὸν ὑψοῦ τόνδ' ἄπειρον αἰθέρα | καὶ γῆν πέριξ ἔχουθ' ὑγραῖς ἐν ἀγκάλαις.

586 ἀνταίων βροτοῖσι: cf. *Suppl.* 270 κνωδάλων βροτοφθόρων. Some of the sea-monsters were imaginary (krakens), others real (*e.g.* the larger octopus, the shark &c.).

587 πλήθουσι. See crit. n. In sense the word resumes πολλὰ (583).—For πλήθουσῖ before βλ cf. *frag. adesp.* 455 τὸν νοῦν ἔβλαψε πρῶτον, *Suppl.* 769 βύβλου, Soph. *El.* 440 πασῶν ἔβλαστε, *O. T.* 717 παιδὸς δὲ βλαστάς. Similarly *Ag.* 1629 Ὀρφεῖ δὲ γλῶσσαν. See Blaydes on Ar. *Vesp.* 570.—**βλάπτουσι.** The sense of 'hurting' goes with that of 'stopping short' (a career), the latter being well suited to πτανά. Cf. *Ag.* 123 βλαβέντα λοισθίων δρόμων.—The reading of M is **βλαστοῦσι**, a word of doubtful warrant for Aeschylus. It recalls (and may have been suggested by) τρέφει

and the arms of the deep are full of beasts baleful to men. In mid-space also lights that blaze by day work mischief on things that fly and things that walk the earth. Of the blast's tempestuous wrath could they also tell a tale.

But who can tell of man's rash stubborn spirit, and how 1st antistrophe.

tion. **588** *π*δάμαροι* M (presumably *παιδ-*), corr. m, with marginal note *οἶμαι πέδουροι, ἵν' ᾖ τὸ σημαινόμενον μετέωροι.* Thence *πεδάοροι* Stanley. *πεδάμεροι* Wellauer. ♱. **589** *πτηνά* M (*α* by m).—*πτανὰ δὲ* Hermann.—*π* *δοβάμονα* M (*i.e. παιδ-*), corr. m. **590** *κάνεμοέντων* M, corr. Blomfield. Coningt. would defend *ἀνεμοέντων αἰγίδων* by *δρόσοι...τιθέντες* (*Ag.* 566 sq.), but there the words, if sound, are at least separated. A late writer like Nicander (*Ther.* 129) with his *ψολόεντος ἐχίδνης* is no authority. Moreover the adj. is more idiomatic and expressive with *κότον*. **591** *φράσαις* Blomfield (with stop at *πεδοβάμονα*), *τρέσαι* Martin, *φρίσσει* Heath. **593** *λέγῃ* Blomfield. ♱.

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(583), but leaves the clause pointless. What should be predicated is the harmfulness of such flashes, not the mere fact of their coming into being (cf. *δεινὰ ἄχη, ἀνταίων, κότον* in the context). *βλαστέω* appears in Theophrastus (*C. P.* 2. 17. 4), Bion (17. 17), Apoll. Rhod. (4. 1425). *βλαστουμένη* in Soph. *fr.* 234. 7 is almost certainly corrupt. The schol., misconstruing the remainder of the strophe and misunderstanding *λαμπάδες*, explains the word as transit. (*γεννῶσι καὶ αὔξουσι*). The authority for this use is the aor. *ἐβλάστησεν* in Apoll. Rhod. 1. 1131.—**πεδαίχμιοι**: *i.e.* in mid space, between heaven and earth. Of forms from the 'Aeolic' *πεδά* Aeschylus also uses *πεδάρσιος* (senar.), *πέδοικος* (*fr.* 53). Eurip. has *πέδαιρε* (lyr., *H. F.* 819) and *πεδαίρουσα* (*ibid.* 872 in troch. tetr.).

588 **λαμπάδες πεδάμαροι**: not 'meteors' but the 'lights that flash by daytime' (unlike *λαμπάδες* in the ordinary sense, and unlike the stars and meteors, which are also *λαμπάδες πεδαίχμιοι*), *i.e.* the lightning. The adj. supplies an essential qualification and should by no means be altered to *πεδάοροι* (=*μετέωροι*), which forms a pure tautology with *πεδαίχμιοι*. A corruption of *πεδάοροι* to *πεδάμαροι* was in itself improbable, and *πεδάμαροι* (=*μεθημέριοι*) is a perfectly conceivable compound based on *πεδ' ἄμαρ* (cf. *ἐς ἅμαρ* 610). With the Ablaut grade (as against *μεσ-ημ(β)ρ-ία, μεθ-ημέρ-ιος*) cf. *ὑδαρής*.—For the sense of **λαμπάδες** cf. Eur. *Suppl.* 1011 *δαμασθεὶς λαμπάσιν κεραυνίοις, Bacch.* 244 *ὃς ἐκπυροῦται λαμπάσιν κεραυνίοις*, 594 *ἅπτε κεραύνιον αἴθοπα λαμπάδα* with *P. V.* 1117 *ἕλικες δ' ἐκλάμπουσι | στεροπῆς ζάπυροι.* For lightning as representing *πῦρ*, the opposite element to water, cf. *Ag.* 655 *ὄντες ἔχθιστοι τὸ πρίν, | πῦρ καὶ θάλασσα.*

589 sqq. **πτανά τε κ.τ.λ.** The punctuation is rather uncertain. It would be possible to render 'and winged things and things that walk the earth could tell *also* of the gusty wrath of storms.' But (1) it is undesirable to separate *τε* from *καί*, while, on the other hand, an asyndeton would be very harsh, (2) there appears to be much more point in '*whether* a thing flies *or* walks the earth, the lightnings overtake (*βλάπτουσι*) and overthrow it.'—For the contrasted adjectives cf. *Suppl.* 1011 *καὶ κνώδαλα πτεροῦντα καὶ πεδοστιβῆ.*

590 sq. **κἀνεμόεντ' κ.τ.λ.** See crit. n. *ἠνεμόεις* is more than 'windy,' viz. 'blowing strong (violently).' Cf. Soph. *Trach.* 953 *εἰθ' ἀνεμόεσσά τις | γένοιτ'... αὔρα, fr.* 1025. 3 *πόντου τε χαροπὸν οἶδμα κἀνέμων βίας.*—**ἄν...φράσαι**: *i.e.* they can tell from experience what it means. Cf. *Ag.* 379 *Διὸς πλαγὰν ἔχουσιν εἰπεῖν.*

592 **ἀλλ' ὑπέρτολμον κ.τ.λ.**: Hor. *Od.* 1. 3. 25 *audax omnia perpeti | gens humana ruit per vetitum nefas.*—**ἀνδρὸς** might = *ἀνθρώπου*, but is manifestly opposed to **γυναικῶν**, as his daring spirit, **φρόνημα** (see 322 sq. n.), to their wanton desires, **ἔρωτας**.

593 **τίς λέγοι**; For the potential opt. without *ἄν* in a direct question cf. *Ag.* 1373 *πῶς γάρ τις...φράξειεν*; Soph. *Ant.* 605 *τεὰν, Ζεῦ, δύνασιν, τίς ἀνδρῶν ὑπερβασία κατάσχοι; O.C.* 170 *ποῖ τις φροντίδος ἔλθοι;* Theoc. 27. 25 *καὶ τί, φίλος, ῥέξαιμι;* The use is Homeric, *e.g. Il.* 4.

καὶ γυναικῶν φρεσὶν τλαμόνων
παντόλμους ἔρωτας
<ἄταις ἀ>άταισι συννόμους βροτῶν;
ξυζύγους δ' ὁμαυλίας
θηλυκρατὴς ἀπέρω-
πος ἔρως παρανικᾷ
κνωδάλων τε καὶ βροτῶν.

στρ. β'. ἴστω δ', ὅστις οὐχ ὑπόπτερος
φροντίσιν, δαεὶς

594 *φρεσσὶν* M, *φρεσὶν* Ald.—*τλημόνων καὶ* M. Klausen removed *καὶ* (cf. 584 n.). **595** M places *ἔρωτας* at the beginning of the next verse. <*ἔρωτας*> *ἔρωτας* Klausen. **596** The missing – ⏑ ⏑ – may be variously supplied. <*αἰναῖσι*> *τ' ἄταισι* Weil. I have written <*ἄταις ἀ*>*άταισι* (ψ) after rejecting *ἄτ*<*αις ματαί*>*αισι*. **597** *ξυζυγοῦς* Verrall, *ξυζύγου* Enger, unnecessarily creating a difficult gen. **598** *ἀπέρωπος* M

93 *ἦ ῥά νύ μοί τι πίθοιο;* (which, however, is akin to the wish *εἴθε μοι πίθοιο*), 11. 838 *πῶς τ' ἂρ' ἔοι τάδε ἔργα;* As in the case of *οὐκ ἔστιν ὅστις κείραιτο* (*sup.* 171 n.), *ὡς* (or *ὥσπερ*) *εἴποι τις* (Eur. *Andr.* 929. Ar. *Av.* 180), *ὡς δόξειεν* (Plat. *Rep.* 360 B, where see my note), the opt. stands in its own right, as a survival of old Greek usage. *ἄν* does not produce the opt.; its use was developed to assist and define that mood. Though there is no indubitable example in Attic prose (the accidental omission of *ἄν* being palaeographically easy in all quoted instances, see Kühner-Gerth[3] 1. p. 230), the simple potential opt. should be frankly recognised in verse. Cf. *Ag.* 557 *τὰ μέν τις εὖ λέξειεν εὐπετῶς ἔχειν*, Hom. *Od.* 14. 122 *οὔ τις πείσειε γυναῖκα*, Herond. 3. 74 *ὥστε καὶ περνὰς | οὐδεὶς σ' ἐπαινέσειεν*. See Goodwin *M. and T.* §§ 240—242.

594 γυναικῶν. This is no outburst of either Euripidean or commonplace misogyny, but represents the deliberate moral attitude of Aeschylus towards feminine sins of heartlessness and concupiscence. Not only are the vices of a man (*e.g.* infidelity) more loathsome in a woman, but a woman under the influence of passion is more reckless in the commission of her crimes. It is as examples 'furens quid femina possit' that the Chorus instances the deeds of Althaea, Scylla, the Lemnian women and Clytaemnestra.—For the sentiment cf. *Od.* 11. 427 *ὡς οὐκ αἰνότερον καὶ κύντερον ἄλλο γυναικός, | ἥ τις δὴ τοιαῦτα μετὰ φρεσὶ ἔργα βάληται*, Soph. *fr.* 187 *ὦ πᾶν σὺ τολμήσασα καὶ πέρα, γύναι· | κάκιον ἄλλ' οὐκ ἔστιν οὐδ' ἔσται ποτὲ | γυναικός, εἴ τι πῆμα γίγνεται βροτοῖς*, Eur. *fr.* 1059, and to the contrary *Ion* 1090 sqq.—**φρεσὶν τλαμόνων**: for the dat. cf. *S. c. T.* 878 *δόμοισι καὶ | σώμασιν πεπλαγμένους*, Soph. *O. T.* 25 *φθίνουσα...κάλυξιν ἐγκάρποις*, Eur. *Bacch.* 683 *σώμασιν παρειμέναι*, *Or.* 706 *ναῦς... ἐκταθεῖσα...ποδί.*—**τλαμόνων**: 'reckless.' Cf. 383 *τλάμονι καὶ πανούργῳ* (n.). The sense of *ταλαίφρων*, *ταλασίφρων* is different. The cognate words *ὑπέρτολμον*, *τλαμόνων*, *παντόλμους* form a kind of crescendo. 'A man in his proud wilfulness may dare deeds *too* bold, a woman in her passion can steel her heart to dare and do *anything*.'

595 ἔρωτας. To understand this solely of the passion of love is to create a difficulty with the cases of Althaea and Scylla. The word is much more comprehensive: cf. *S. c. T.* 674 *κακοῦ δ' | ἔκβαλ' ἔρωτος ἀρχάν* (to Eteocles, who is bent on fighting his brother), Eur. *fr.* 659 *ἔρωτες ἡμῖν εἰσὶ παντοῖοι βίου*, *Tro.* 439 *λωτοῦ τ' ἔρωτες*, Pind. *N.* 11. 47 *κερδέων δὲ χρὴ μέτρον θηρεύεμεν· | ἀπροσίκτων δ' ἐρώτων ὀξύτεραι μανίαι*, Soph. *Ant.* 617 *κουφονόων ἐρώτων*, Philodem. *de Mus.* (Kemke p. 81) *σιωπῶ γὰρ τὸ πᾶσαν ὁρμὴν καὶ ἐπιθυμίαν ὑπὸ τῶν παλαιῶν ἔρωτα καλεῖσθαι.*

596 *<*ἄταις ἀ*>*άταισι. See crit. n. The loss was easy and the play upon words is Aeschylean (Append. to v. 32). Homer (*Il.* 19. 91, a late passage) already has a similar paronomasia in *Ἄτη, ἣ πάντας*

women of wanton hearts are reckless in desires, with their train of follies ruinous, follies insatiate? When desperate passion masters the female heart, it steals victories o'er the ties of wedded pairs, be they of beasts or men.

Is there any whose thoughts lack wings to understand? 2nd strophe.

(and schol.) altered to *ἀπέρωτος*. ⏑ –. **599** *παραν•κᾶι* (presumably *παρανεικᾶι*) M, but corrected. *παρακινεῖ* Iw. Müller. **601** *ὑποπτέροις* one schol. and Turneb.; but a false assimilation of case is more probable than a corruption the other way. **602** *δμαθεὶς* Emper., *δᾴαις* Franz. **602** sq. *φροντίσιν τὰν δαεῖσ' ἀ* Herm. (for the sake of the antistr., q.v.), *φροντίδ' ἐστιν δαεὶς τὰν* Enger, *φροντίσιν, δαΐαν ἂν* Hartung.

ἀᾶται. Hesych. gives *ἀήτους· μεγάλας. Αἰσχύλος Ἀθάμαντι*, and the poet was familiar with Hom. *Il.* 21. 394 *τίπτ' αὖτ', ὦ κυνάμυια, θεοὺς ἔριδι ξυνελαύνεις | θάρσος ἄητον ἔχουσα;* There is no obstacle to making the word identical in meaning with ἄᾶτος (*ἄᾶτος ὕβρις* Ap. Rhod. 1. 459) by a different Ablaut-grade. For the fem. flexion cf. 68 *παναρκέτας νόσου* (n.).—**συννόμους**: lit. 'wedded (partnered) with.' Cf. *Pers.* 706 *τῶν ἐμῶν λέκτρων γεραιὰ ξύννομε*, and metaphorically, as here, *Ag.* 1641 *ὁ δυσφιλεῖ σκότῳ | λιμὸς ξύνοικος*, Soph. *O. C.* 1133 *ᾧ τις οὐκ ἔνι | κηλὶς κακῶν ξύνοικος; O. T.* 303 *οἵᾳ νόσῳ σύνεστιν, Aj.* 123 *ἄτῃ συγκατέζευκται*.

597 sqq. **ξυζύγους δ' ὁμαυλίας κ.τ.λ.**: lit. 'and the regardless passion which sways the female overcomes (amiss) the paired cohabitations of both brutes and men.' It is hard to see what objection can be taken to this sense, which is that neither beasts nor human beings remain true to their mates. For the mention of the brutes cf. *Suppl.* 1010 *θῆρες δὲ κηραίνουσι καὶ βροτοί*, Soph. *fr.* 855 *εἰσέρχεται* (sc. *Κύπρις*) *μὲν ἰχθύων πλωτῷ γένει, | χέρσου δ' ἔνεστιν ἐν τετρασκελεῖ γονῇ, | νωμᾷ δ' ἐν οἰωνοῖσι τοὐκείνης πτερόν, | ἐν θηρσίν, ἐν βροτοῖσιν, ἐν θεοῖς ἄνω*, Eur. *Hipp.* 1274 *θέλγει δ' Ἔρως...φύσιν | ὀρεσκόων σκυλάκων | πελαγίων θ' ὅσα τε γᾶ τρέφει*. Conington quotes Archilochus *fr.* 17 *ὦ Ζεῦ...σοὶ δὲ θηρίων | ὕβρις τε καὶ δίκη μέλει*.—**ὁμαυλίας**: *ὁμοκοιτίας* schol. The word is chosen to suit all the animal world as well as human wedlock.—For the bond created by *ὁμοκοιτία* cf. *Eum.* 217 *εὐνὴ γὰρ ἀνδρὶ καὶ γυναικὶ μόρσιμος | ὅρκου 'στὶ μείζων τῇ Δίκῃ φρουρουμένη*.

598 **θηλυκρατὴς** = *ὁ κρατῶν τῆς θηλείας*, being too strong for her to resist.—**ἀπέρωπος**: a word of Aeolic form for *ἀπέριωπος* 'reckless,' for which the prose equivalent is the Thucydidean *ἀπερίσκεπτος* or *ἀπερίοπτος*. Sophocles (*El.* 182) has *ἀπερίτροπος*. Hesych. explains *ἀπέρωπος* by *στυγνός* and the schol. here by *στυγνὸς καὶ ὑπερήφανος*. In Bekk. *Anecd.* the gloss is *ἀναιδής, σκληρός*.—For the compound with the semi-vowel suppressed (*περ-* = *περι-*) cf. Pind. *P.* 3. 52 *περάπτω*, *N.* 11. 40 *πέροδος*. It is only a school tradition which ejects *περέβαλον* from *Ag.* 1144 and *περεσκήνωσεν* from *Eum.* 637.—Meanwhile the sound of *ἀπέρωπος* is intended to play upon *ἔρως*, exactly as with *Ag.* 1462 *ἔρις ἐρίδματος*, where etymological connection is equally absent. To the ear the combination thus becomes similar to *ἀπόφονος φόνος* (Eur. *Or.* 163), *χάρις ἄχαρις* &c.

599 sq. **παρανικᾷ**: *i.e.* overcomes in a wrong direction, to a wrong end. Cf. *παράγειν, παρακούειν, παραβαίνειν*, Soph. *Ant.* 791 *σὺ* (Ἔρως) *καὶ δικαίων ἀδίκους φρένας παρασπᾷς ἐπὶ λώβᾳ*.—**κνωδάλων** depends on *ὁμαυλίας* and possibly *ἀπὸ κοινοῦ* on *ἔρως*.

601 sq. **ἴστω δ', ὅστις κ.τ.λ.** There is much doubt as to the meaning of **ὑπόπτερος** and the exact position of **δαεὶς** in the construction. Best seems (1) lit. 'let him who is not fledged with (ready) thought know (this truth) by learning what a deed...,' *i.e.* let any one, whose own apprehension (reflection or experience) is not ready (to supply instances), perceive the truth by taking as his lesson the crime of Althaea. This rendering, which has apparently been missed, is supported by several considerations: (*a*) the regular sense of *ὑπόπτερος* is 'fledged,' 'able to fly,' and so 'swift,' 'nimble.' Cf. Pind. *O.* 9. 24 *θᾶσσον ναὸς ὑποπτέρου*. When such a word is brought into combination with *φροντίσιν* it recalls expressions like Hom. *Od.* 7. 36

τὰν ἁ παιδολυ-
μὰς τάλαινα Θεστιὰς μήσατο
πυρδαῆτιν <δὴ> πρόνοιαν, 605
καταίθουσα παιδὸς δαφοινὸν
δαλὸν ἄλικ', ἐπεὶ μολὼν
ματρόθεν κελάδησε,
ξύμμετρόν τε διαὶ βίου
μοιρόκραντον ἐς ἅμαρ. 610

ἀντ. β'. ἄλλα δ' ἦν τιν' ἐν λόγοις στυγεῖν,

603 παιδολύμας (in the same line) M, corr. Dind. ⏑ – . **605** πυρδαῆ τινα M, πυρδαῆτιν Hermann. I have given πυρδαῆτιν δὴ (with Δ like Λ and H lost before Π) as demanded by the sense as well as by the metre. ⏑ – . One schol. evidently had the nom. πυρδαὴς and perhaps πυρδαής τ', whence I had previously thought of μήσαθ' ᾧ | πυρδαής τ' ἴνει πρόνοιαν (πυρδαής τινα Turneb. from the same schol., πυρδαῆτις Weil). πυρδαῆ ποινὰν προνοίᾳ Martin (nearer would have been πυρδα<ῆ μ>ῆτιν προνοίᾳ). **606** κ' αἰθοῦσα M, κ' αἴθουσα m, corr. Canter (κ' being the compendium of κατα-). Wordsworth quotes κάμπυκα=κατ' ἄμπυκα from MS.

ὠκεῖαι ὡσεὶ πτερὸν ἠὲ νόημα, Theogn. 985 αἶψα γὰρ ὥστε νόημα παρέρχεται, and suggests a proverbial phrase for a flash of thought: (*b*) an antithesis between *φροντίδες* (spontaneous thought) and *δαεῖς* (learning) is made probable by *e.g.* Crates *fr.* 12 ὅσσ' ἔμαθον καὶ ἐφρόντισα καὶ μετὰ Μουσῶν | σέμν' ἐδάην: (*c*) Aeschylus offers a kind of apology (which Euripides would have thought unnecessary) for a digression into story. [Less well (2) 'let him, who is not flighty with his thoughts after learning (a thing), know...,' *i.e.* let him who can keep in mind a lesson he has learned, &c. In this view ὑπόπτερος=κοῦφος (schol.), κουφόνους. So Klausen 'sciat quisquis bene memoria tenet (cui non avolant ea quae discit).' We might quote Pind. *O.* 8. 60 ἄγνωμον δὲ τὸ προμαθεῖν· | κουφότεραι γὰρ ἀπειράτων φρένες, but there is no real resemblance between the passages. Nearer would be the sense of ἀνεπτερώθης (226 n.). Otherwise (3), by a modification of (2), 'let him, who is not flighty with his thoughts, bear me witness, for he has learned....' Cf. Soph. *Aj.* 416 τοῦτό τις φρονῶν ἴστω.]—**ἴστω** 'let him know (that this is so)' or 'let him bear me witness' (cf. ἴστω Ζεύς).—**οὐχ ὑπόπτερος**: whether as callow or slow.—**φροντίσιν**: instrumental, the *φροντίδες* being themselves the wings.

603 sq. **τὰν=ἦν.**—**παιδολυμὰς**: cf. δρομάς, μαινάς, Συμπληγάδες &c. A nom. παιδολύμης is improbable, though possible (cf. Soph. *Trach.* 1125 τῆς πατροφόντου μητρός, Eur. *I. T.* 140 ξὺν κώπᾳ χιλιοναύτᾳ).—In this first example the woman kills her child, in the second her father, in the third her husband.—**τάλαινα**: 'heartless' (cf. 594).—**Θεστιὰς**. Althaea, daughter of the Aetolian Thestius and wife of Oeneus, king of Calydon, was the mother of Meleager. According to Apollodorus (1. 8. 1) when Meleager was seven days old παραγενομένας τὰς Μοίρας φασὶν εἰπεῖν "τότε τελευτήσει Μελέαγρος, ὅταν ὁ καιόμενος ἐπὶ τῆς ἐσχάρας δαλὸς κατακαῇ." τοῦτο ἀκούσασα τὸν δαλὸν ἀνείλετο Ἀλθαία καὶ κατέθετο εἰς λάρνακα. When, however, he had quarrelled with and slain his mother's brothers, Ἀλθαία λυπηθεῖσα τὸν δαλὸν ἧψε καὶ ὁ Μελέαγρος ἐξαίφνης ἀπέθανε. The story is also told in Diod. 4. 34, Ov. *Met.* 8. 445 sqq. Both Sophocles and Euripides wrote a *Meleager*, and the subject had been treated before Aesch. in the Πλευρωνίαι of Phrynichus. Paus. 10. 31. 2 τοῦτον τὸν λόγον Φρύνιχος ὁ Πολυφράδμονος πρῶτος ἐν δράματι ἔδειξε Πλευρωνίαις "κρυερὸν γὰρ οὐκ | ἄλυξεν μόρον, ὠκεῖα δέ νιν φλὸξ κατεδαίσατο | δαλοῦ περθομένου ματρὸς ὑπ' αἰνᾶς κακομαχάνου." An earlier reference to the story is now extant in Bacchyl. 5. 137 sqq. Θεστίου κούρα δαΐφρων | μάτηρ κακόποτμος ἐμοὶ | βούλευσεν ὄλεθρον ἀτάρβακτος γυνά· | καΐέ τε δαιδαλέας ἐκ λάρνακος ὠκύμορον | φιτρὸν ἐγκλαύσασα· τὸν δὴ |

Then let him learn how Thestius' heartless daughter, destroyer of her child, devised a deed—in very sooth—of fire and havoc, well knowing what she did; when she burned the red-charred brand that measured her child's life from the hour he left his mother with a cry, yea, step by step to the day ordained of fate.

Another there was for men to cite in loathing, a creature 2nd antistrophe.

Harl. at Soph. *Phil.* 679. **607** ἥλικ' M. See App. to v. 22. **609** διὰ

M, corr. Canter. **610** μοιροκραντοσ δ' ἐσ ἦμαρ M (with ν superscr. by m and an erasure after ἐσ). ἄμαρ Dindorf. It is not improbable that the original was ξυμμέτροιν τε διαὶ βίου | μοιρόκραντον ἓν ἄμαρ (sc. ἦν). After the error in ξύμμετρον the last line would seem to demand the particle δ'. **611** ἄλλα δή τιν' M. δεῖ Turneb., ἄλλαν δεῖ τιν' Portus, ἄλλαν δ' ἔστιν Herm. (but the corruption was unlikely), ἄλλαν δή 'στιν Enger. Either ἄλλα δ' ἦν τισ...στυγεῖν or ἄλλαν δή τιν'...στύγει (imperat.) might be suggested, but I prefer simply to add the missing nasal to δή.

μοῖρ' ἐπέκλωσεν τότε | ζωᾶς ὅρον ἀμετέρας ἔμμεν.

605 **πυρδαΐτιν *δὴ πρόνοιαν.** See crit. n. Lit. 'a deliberate act, fire-devouring indeed.'—**πυρδαΐτιν** is an active verbal of the shape of ἀλῆτις, πλανῆτις, γυμνῆτις. Cf. βοᾶτιν αὐδάν (*Pers.* 578), γλῶσσαν κελαδῆτιν (Pind. *N.* 4. 86).—The poet is alluding to the metaphorical use of πῦρ in the sense of rashness and frenzy (Shak. *Oth.* 5. 2. 134 *rash as fire*) or of cruelty. Cf. Eur. *Andr.* 271 ἃ δ' ἔστ' ἐχίδνης καὶ πυρὸς περαιτέρω, *ibid.* 487 διὰ γὰρ πυρὸς ἦλθ' ἑτέρῳ λέκτρῳ, *El.* 1182 διὰ πυρὸς ἔμολον ἁ τάλαινα ματρί, *Hec.* 607 ναυτικὴ τ' ἀναρχία | κρείσσων πυρός, *fr.* 429 ἀντὶ πυρὸς γὰρ ἄλλο πῦρ | μεῖζον ἐβλάστομεν γυναῖ|κες, Soph. *El.* 888 θάλπῃ τῷδ' ἀνηκέστῳ πυρί, *Phil.* 927 ὦ πῦρ σὺ καὶ πᾶν δεῖμα καὶ πανουργίας | δεινῆς τέχνημ' ἔχθιστον, Ar. *Lys.* 1014, *fr. trag. adesp.* 311 ζῆλος γυναικὸς πάντα πυρπολεῖ δόμον, Sil. Ital. 17. 113 *Ira pudorque dabant et coniux*, tertius ignis, | *immanes animos.* Similarly *Ag.* 487 πυρωθέντα καρδίαν (of excitement). The same notion is frequent in θερμός. Cf. 271 (n.), *S. c. T.* 590 ναύταισι θερμοῖς καὶ πανουργίᾳ τινί, Ar. *Plut.* 415 ὦ θερμὸν ἔργον κἀνόσιον.—***δὴ.** The expression 'an incendiary resolve,' which is usually figurative, was in this case literally true. See App. to v. 32.—**πρόνοιαν:** the act was deliberate and its effects foreseen.

606 **παιδὸς** by position depends rather on **δαλὸν** than on **ἄλικ'.** It is best taken with the two words combined. —**δαφοινὸν**=*fulvum.* Hesych. explains the word by μέλαν, δεινόν (?), ποικίλον, ἐρυθρόν, πυρρόν. This is plainly the Homeric use, and, though Epic words are occasionally misused by later writers (*e.g.* δυπετής, ἔγχος), there is no reason to understand δαφοινός either here or in *P. V.* 1054 (πτηνὸς κύων, δαφοινὸς αἰετός) in any other sense. We may interpret by (1) 'charred,' viz. to the iron-red *color adustus*, the brand having been snatched from the fire, or, less well, (2) 'red' ('rot glühenden' Wecklein), the adj. being proleptic with καταίθουσα. The justice of the epithet as applied to the charred δαλός is proved by the remarkable fact that conversely the English 'brinded' (*i.e.* of the burnt colour of a brand) exactly suits the animals (lions, jackals &c.) called δαφοινοί in Greek. [δαφοινός is apparently derived from δα- (=ξα-, cf. δάσκιος) and φοινός (=*φονχος), *i.e.* 'blood-coloured'=μέλας, ἐρυθρός, πυρρός.]

607 **ἄλικ', ἐπεὶ κ.τ.λ.:** 'which was to be coeval with him ever since his birth,' *i.e.* of which the life was to last just as long as his own. Ov. *Met.* 8. 454 *Tempora, dixerunt, eadem lignoque tibique, | O modo nate, damus.*—**ἐπεὶ:** ἀφ' οὗ schol. Cf. *Ag.* 40 δέκατον μὲν ἔτος τόδ' ἐπεὶ...ἦραν.

609 **ξύμμετρόν:** it diminished in the same *proportion* as his term of life.—**τε:** exegetic.

611 **ἄλλα δ' ἦν κ.τ.λ.** See crit. n. Lit. 'and there was another for (=to help) men to utter abhorrence,' *i.e.* to serve as a byword in detestation. The infin. corresponds to *e.g. Pers.* 422 θάλασσα δ' οὐκέτ' ἦν ἰδεῖν, but the accus. differs from an easier dat. (τινι) as an expression of the purpose (=ὥστε τινὰ στυγεῖν) from one of the mere fact of

φοινία σκύλαξ,
ἅτ' ἐχθρῶν ὑπαὶ
φῶτ' ἀπώλεσεν φίλον Κρητικοῖς
χρυσεοδμήτοισιν ὅρμοις
πιθήσασα, δώροισι Μίνω,
Νῖσον ἀθανάτας τριχὸς
νοσφίσασ' ἀπροβούλως
πνέοντθ' ἁ κυνόφρων ὕπνῳ·
κιγχάνει δέ μιν Ἑρμᾶς.

612 φοινίαν Σκύλλαν M, the latter word being indisputably unmetrical. γυναῖχ' Paley, κόραν Merkel. I take Σκύλλαν to be an adscript to σκύλαξ, which it supplanted for obvious reasons. The accus. is a misconception natural after the error in the previous line. **613** ὕπερ Porson. ϕ. **614** ἀπόλεσεν M, corr. Robortello. **615** In strictness χρυσεοδμάτοισιν is correct for the Ablaut (orig. long sonant nasal). χρυσοκμήτοισιν Herm., partly for the sense and partly for his strophe. If any change

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existence.—**ἐν λόγοις στυγεῖν**: not αὐτήν, but in an absolute use, 'to express loathing.' στυγεῖν is the proper word of the demonstration: Eur. *El.* 1016 ἦν μὲν ἀξίως μισεῖν ἔχῃ, | στυγεῖν δίκαιον.

612 ***φοινία σκύλαξ.** See crit. n. Apart from (1) the metrical flaw—and the long syll. is out of the question here, if anywhere—it should be noted (2) that Aesch. does not name directly, but only allusively, either Althaea or Clytaemnestra. It is unlikely, therefore, that he actually names Scylla. As 'daughter of Thestius' and the circumstances identify Althaea, so Nisus and the circumstances identify Scylla. (3) It is in the characteristic manner of Aesch. (App. to v. 32) to play upon the name Σκύλλα with the word σκύλαξ and to resume that play with κυνόφρων (619 n.). The paronomasia occurs (of the other Scylla) even in the *Odyssey* (12. 85) ἔνθα δ' ἐνὶ Σκύλλη ναίει δεινὸν λελακυῖα, | τῆς ἤ τοι φωνὴ μὲν ὅση σκύλακος νεογιλῆς.

After a crime of revenge comes a crime of covetousness. That caused the death of a son, this of a father. The virtues of Meleager's brand and Nisus' hair are analogous. Upon the head of Nisus, king of Megara, who was engaged in a war with the Cretans, there grew a purple hair, upon which depended (according to Apollod. 3. 15. 8, Paus. 1. 19. 5) his life, or (Ov. *Met.* 8. 10 *magni fiducia regni*) his kingdom (cf. [Verg.] *Cir.* 122). When the Cretans under Minos were besieging him in Nisaea, the hair was cut off in his sleep by his daughter Scylla, either because she was enamoured of Minos (Paus., Apollod., Ov., &c.) or (as Aesch. alone tells us) because she had been bribed with a gold necklace. Apollod. continues Μίνως δὲ Μεγάρων κρατήσας καὶ τὴν κόρην τῆς πρύμνης τῶν πυδῶν ἐκδήσας ὑποβρύχιον ἐποίησε. For variations see Ov. *Met.* 8. 1—151. There is an obvious kinship in respective details with the stories of Delilah, Eriphyle and Tarpeia.

613 **ἐχθρῶν ὑπαί**: 'through his enemies,' *i.e.* either (1) 'at their prompting,' cf. Soph. *Trach.* 935 ἐκδιδαχθεὶς... οὕνεκα | ἄκουσα πρὸς τοῦ θηρὸς ἔρξειεν τάδε (at the centaur's bidding), or (2) 'by their hands.' *i.e.* she did not herself actually slay Nisus by cutting off the hair, but only (like Delilah) made it possible for the enemy to slay him. Though the former rendering has been hitherto adopted, the latter is grammatically more natural. Cf. Eur. *Cycl.* 604 μὴ...ἀπολέσητ' Ὀδυσσέα | ὑπ' ἀνδρός, ᾧ θεῶν οὐδὲν ἢ βροτῶν μέλει, *Med.* 486 Πελίαν τ' ἀπέκτειν'... | παίδων ὑπ' αὐτοῦ. It also harmonises the descriptions of the hair as *fiducia regni* (Ov. *Met.* 8. 10) and *vitalis* (*ibid.* 85). Its loss meant defeat and thence death.

614 **φίλον**: 'near and dear,' in antithesis to ἐχθρῶν and, in a less degree, to **Κρητικοῖς** ('the bribe of the enemy and foreigner').

whelped for murder, who made to perish by the foeman's hand him who was near and dear. Tempted by Minos' bribe, the Cretan collar built of gold, she reft from Nisus his immortal hair, while he drew his breath—ah! the dog's heart of her!—in unsuspecting sleep: and Hermes overtook him.

were required χρυσοδαιδάλτοισιν might be best, but ⏑ – . **616** πειθήσασα M, corr. Abresch.—δώροισι M, δώροισι Aldus.—μίνω is made from μεινω in M. **617** νίσον M, corr. Blomfield. **618** νοσφίσασ M, corr. m. νοσφίσασα προβούλως Porson, unhappily. ⏑ – . **619** πνείονθ' Heath, but the first syll. may well be common. **620** κι᾽ χάνει M—δεμιν M. The substitution of νιν for μιν wherever it occurs in lyrics (cf. 787) appears as arbitrary a proceeding as the rejection of σφι

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615 χρυσεοδμήτοισιν: lit. 'built of gold,' *auro structis*. The expression is hardly more strange than τέκτονες ὕμνων. The fact that in English we can 'build' an organ but not a piece of jewelry is no argument for Greek, especially in a compound. Cf. Propert. 4 (5). 3. 20 *struxit tubas* as against *e.g. struere templum*. There is an implication of size and of gradual and elaborate workmanship. Cf. *Hym. Ven.* 88 ὅρμοι δ' ἁμφ' ἀπαλῇ δειρῇ περικαλλέες ἦσαν, | καλοί, χρύσειοι, παμποίκιλοι· ὣς δὲ σελήνη | στήθεσιν ἀμφ' ἀπαλοῖσιν ἐλάμπετο, θαῦμα ἰδέσθαι, *Hym. Apoll.* 103 ὑποσχόμεναι μέγαν ὅρμον, | χρύσεον, ἠλέκτροισιν ἐερμένον, ἐννεάπηχυν, Alcman *fr.* Pap. Oxyr. 1. No. viii.—A golden ὅρμος was the bribe of Polyneices to Eriphyle: Soph. *El.* 836 Ἀμφιάρεων χρυσοδέτοις | ἔρκεσι κρυφθέντα γυναικῶν, Plat. *Rep.* 590 A. It answers to the modern gift of diamonds.—**ὅρμοις**. Though the plur. may be used for sing. (*Hym. Ven.* l. c.), it is here probably generic with contempt. Cf. Eur. *El.* 175 οὐκ ἐπ' ἀγλαΐαις, φίλαι, | θυμὸν οὐδ' ἐπὶ χρυσέοις ὅρμοις ἐκπεπόταμαι.

616 πιθήσασα=πεισθεῖσα, an epic use: Hom. *Il.* 6. 183 τεράεσσι πιθήσας, 9. 119 φρεσὶ λευγαλέῃσι πιθήσας. Cf. Pind. *P.* 4. 109.—**Μίνω**: the Attic. genit., Μίνωος being the epic form (*Od.* 11. 321) revived in late Greek (Apollodor. &c.).

617 ἀθανάτας τριχός. Paus. (l. c.) speaks of τρίχας ἐν τῇ κεφαλῇ πορφυρᾶς, but Apollod. of πορφυρέαν ἐν μέσῃ τῇ κεφαλῇ τρίχα, and the usual story makes it a single hair: Ov. *Met.* 8. 8 *cui splendidus ostro | inter honoratos mediogue in vertice canos | crinis inhaerebat*, | [Verg.] *Cir.* 122 *roseus medio fulgebat vertice crinis, | cuius quam servata diu natura fuisset, | tam patriam incolumem Nisi regnumque futurum | concordes stabili firmarunt numine Parcae.*—**ἀθανάτας**: for the fem. cf. 68 (n.).

618 ἀπροβούλως: not with **νοσφίσασ'**, (inasmuch as the enormity of Scylla's crime depends upon her knowing, like Althaea, the consequence of her act), but with **πνέονθ' ὕπνῳ**, which would otherwise be a pointless periphrasis for εὕδοντα. He was 'breathing' peacefully, because unsuspectingly, 'in sleep.'

619 ἁ κυνόφρων: resuming σκύλαξ (612). The position of these words, after ἀπροβούλως πνέονθ', emphasizes the treachery.—For κύων as the type of ἀναίδεια cf. *Suppl.* 766 μεμαργωμένοι κυνοθρασεῖς, θεῶν | οὐδὲν ἐπαΐοντες, and, particularly in women, Hom. *Il.* 6. 344 κυνὸς κακομηχάνοο κρυοέσσης (Helen speaking of herself), *Od.* 11. 424 (Clyt.) ἡ δὲ κυνῶπις νοσφίσατ', 18. 338 κύον, 19. 91 κύον ἀδῆεές, 19. 154 κύνας οὐκ ἀλεγούσας, Eur. *Andr.* 630 προδότιν κύνα. Similarly Shak. *K. Lear* iv. 3. 45 *His dog-hearted daughters*.

620 κιγχάνει δέ μιν Ἑρμᾶς: *i.e.* death (which the θρὶξ ἀθάνατος had before prevented) overtakes Nisus at last.—**κιγχάνει**: a vox propria of death and fate. Simon. *fr.* 65 ὁ δ' αὖ θάνατος κίχε καὶ τὸν φιγόμαχον, Theogn. 340 εἰ...μοῖρα κίχοι θανάτου, Callin. *eleg.* 1. 15 ἐν δ' οἴκῳ μοῖρα κίχεν θανάτου, Eur. *Hipp.* 1444 κατ' ὄσσων κιγχάνει μ' ἤδη σκότος, and already in Hom. *Il.* 22. 436 νῦν αὖ θάνατος καὶ μοῖρα κιχάνει.—**Ἑρμᾶς**: sc. χθόνιος, ψυχοπομπός, the god who gathers together and drives the shades to Hades (Hom. *Od.* 24. 1 sqq., Verg. *Aen.* 4. 242 sq.). Cf. Soph. *O. C.* 1547 τῇδε γάρ μ' ἄγει | Ἑρμῆς ὁ πομπὸς ἥ τε νερτέρα θεός, *Aj.* 831 &c.

στρ. γ'.

ἐπεὶ δ' ἐπεμνασάμαν ἀμειλίχων
πόνων, ἀκρῶσαι δεῖ δυσφιλὲς γαμή-
λευμ' ἀπεύχετον δόμοις
γυναικοβούλους τε μήτιδας φρενῶν
ἐπ' ἀνδρὶ τευχεσφόρῳ,
ἐπ' ἀνδρὶ δᾴοις ἐπισκότῳ σέβᾳ,
τίειν δ' ἀθέρμαντον ἑστίαν δόμων
γυναικειᾶν ἄτολμον αἰχμᾶν.

from tragedy (Soph. *O.C.* 421 &c.).—'Ερμῆς M. **621** sqq. Wecklein (after Preuss) reverses the order of strophe and antistr., under a misconception. ⏚. **621** ἐπεμνήσαμεν M (with α over η by m), ἐπεμνησάμην Heath, -ασάμαν Dindorf. ἐπεμνησάμεσθ' Pauw. **622** πόθων Stanley, φόνων Schütz.—ἀκαίρως δὲ M, which I have corrected. The first error is one of pure anagrammatism. A similar sense (⏚) was sought by Bamberger (καρανῶ δὲ) and Bothe ἀκραίως δὲ. Conjectures are numerous, *e.g.* ὁ καιρὸς δὲ...ἀπεύχεται Weil, ἀφαιρῶ τὸ Wecklein, ἀγείρω τὸ Schoemann, ἄκαιρον δὴ Heath. Verrall gives πόνων, ἀκαίρως δέ.—δυσφιλὲς (sc. ἐστιν). **625** is

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621 sq. **ἐπεὶ δ' ἐπεμνασάμαν...*ἀκρῶσαι δεῖ κ.τ.λ.** See crit. n. Lit. 'And, since I have made mention (viz. at all, in the illustrations introduced by the half-apology at v. 601) of cruel afflictions, I must add as crown and coping-stone a loveless wedlock.' No real sense has been made of the MS reading **ἀκαίρως**, though **δὲ** (=δὴ) is perhaps possible in the apod. after ἐπεί, as in Homer (*Il.* 7. 148 sq., *Od.* 11. 112). Cf. Soph. *O. T.* 1266 ἐπεὶ δὲ γῆ | ἔκειτο τλήμων, δεινὰ δ' ἦν τἀνθένδ' ὁρᾶν (where, however, δὴ may be right), Pind. *O.* 3. 42 sq. εἰ δ' ἀριστεύει...ὕδωρ...νῦν δὲ...θήρων ἄπτεται, *Ag.* 208—215 (where the interval is wide). But the apod. cannot lack its verb, and the sense is still to seek.—With **ἐπεὶ δ' ἐπεμνασάμαν** Coningt. compares Juv. 3. 114 *et quoniam coepit Graecorum mentio.*

Though this strophe of course alludes specially to the conduct of Clytaemnestra, the expression is general. 'Crown of all afflictions is a loveless *wife*, who can plot against an honoured *husband*. The Lemnian women are the historic instance.' To transpose strophe and antist. is to throw the order of thought into chaos.

622 πόνων: 'afflictions,' 'plagues.' Cf. Thuc. 2. 49. 3 ἐν οὐ πολλῷ χρόνῳ κατέβαινεν ἐς τὰ στήθη ὁ πόνος, *P. V.* 66 &c. Similarly πήμασιν *inf.* 632. [The word cannot='wicked deeds.']—***ἀκρῶσαι**. Though this verb does not elsewhere occur (cf. ἀκρουχεῖ· ἄκρον ἔχει Hesych., from Sophocles), it answers to κορυφῶσαι, κεφαλαιῶσαι, καρανῶσαι, θριγκῶσαι, is one of a productive class (ἐρετμοῦν, δωματοῦν &c.), and is presupposed in ἀκρώτης, ἀκρωτήριον (=*fastigium*). The sense is that of putting the climax upon πόνοι and, incidentally, the completion upon the story (cf. 526 καὶ ποῖ τελευτᾷ καὶ καρανοῦται λόγος;). The expression 'crown of sorrow' appears in various shapes, *e.g. fr.* 352 θάρσει· πόνου γὰρ ἄκρον οὐκ ἔχει, χρόνον, *Ag.* 1282 ἅπας τάσδε θριγκώσων φίλοις, Eur. *Ion* 776 τόδ' ἐπὶ τῷδε κακὸν ἄκρον ἔλαχες ἄχος, *Tro.* 489 θριγκὸς ἀθλίων κακῶν, *H. F.* 1280 δῶμα θριγκῶσαι κακοῖς. With the expression in general cf. Pind. *O.* 1. 181 τὸ δ' ἔσχατον κορυφοῦται βασιλεῦσι, *inf.* 931 ἐπήκρισε and *e.g.* κεφαλὴν ἐπιθεῖναι.—**δυσφιλὲς γαμήλευμ'**: wedlock where there is no love, but hate. Cf. *Ag.* 1318 δυσδάμαρτος ἀνδρός. γαμήλευμα cannot mean adultery (of Clyt. with Aegisthus) and the reference is general. Such a wedlock is 'a curse to houses.'

624 γυναικοβούλους κ.τ.λ. The insistence in **-βούλους, μήτιδας. φρενῶν** is upon cunning and cold-blooded plotting. Althaea and Scylla both acted wittingly, but worse than their crime is a murder deliberately schemed by a wife's hatred. Coningt. thinks Aesch. had in mind Hom. *Od.* 11. 437 γυναικείους διὰ βουλάς.—**τε**: 'and (in consequence)'.—**φρενῶν**: not θυμοῦ (232 n.).

625 sq. **ἐπ' ἀνδρὶ τευχεσφόρῳ, ἐπ' ἀνδρὶ κ.τ.λ.** The word **ἀνδρὶ** is stressed and repeated for the reason given in the note on ὁμαυλίας (597). The epithets emphasize the wickedness. Cf. *Eum.* 639 ἀνδρὸς μὲν ὑμῖν οὗτος εἴρηται μόρος |

But on this tale of grievous wrongs we must set for coping-stone a wedlock full of hate, curse to a house, with its crafty plots schemed by a woman's brain against a husband and a warrior, against a man who, even to the foe, was shrouded round with awe. 'Twere best to honour a hearth and home which knows no heat, no daring of a woman's headstrong spirit. 3rd strophe.

written in the marg. by m, having been omitted by M through homoeoarkton. **626** *δηΐοις ἐπικότῳ σέβας* M, which I have corrected. ϕ. *ἐπεικότως σέβᾳ* H. L. Ahrens. Confusion of final -*ς* and -*ι* is very frequent. *ἐπικότοις σέβας* Davies, *λαοῖσιν ἐντόκῳ σέβας* Wecklein (*λαοῖς* Coningt., *ἐντόκῳ* Weil), *ἐπεικότως σέβας* Paley (but *σέβας* in appos. to *ἀνδρὶ* seems hardly Greek). *ἐπεικότως ἔβας* Verrall, with an entirely different conception of the whole strophe. **627** *τίων* M. *τίω* (Stanley) and *τίειν* (Knick) are palaeographically equally near. For the latter cf. 136, 692. **628** *γυναικείαν ἄτολμον αἰχμᾶν* M (altered to *αἰχμάν*), corr. Schöne. ϕ. The common read-

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τοῦ παντοσέμνου, τοῦ στρατηλάτου νεῶν, 628 *οὐ γάρ τι ταὐτὸν ἄνδρα γενναῖον θανεῖν* | *διοσδότοις σκήπτροισι τιμαλφούμενον*, | *καὶ ταῦτα πρὸς γυναικός*, *Ag.* 1226 sqq., Eur. *El.* 916 *ἄνδρα τ' ἔκτανες* | *στρατηλατοῦνθ' Ἕλλησιν*, *Or.* 573.— **δαΐοις *ἐπισκότῳ σέβᾳ**: 'wrapped in awe and majesty (even) to the foe.' Priam (*Il.* 3. 169) says of Agam. *καλὸν δ' οὕτω ἐγὼν οὔ πω ἴδον ὀφθαλμοῖσιν*, | *οὐδ' οὕτω γεραρὸν· βασιλῆι γὰρ ἀνδρὶ ἔοικεν*. Nothing can be made of the MS reading **ἐπικότω** (crit. n.). *σέβας* surrounded Agam. like a cloud, so that he could not be gazed upon like a common mortal.— **σέβᾳ**. The mere fact that the dat. sing. of this word is not elsewhere extant cannot weigh against all analogy and the extreme probability of its occurrence. It stands on the same line with *σέλᾳ* (*Il.* 8. 563), *δέπᾳ*, *γήρᾳ*, *κνέφᾳ* (Xen. *Cyr.* 4. 2. 15). It is probable that these spellings are incorrect for *σέβαι*, *σέλαι* &c., since the *α* is short. The late authority of Herodian (2. 316) in favour of -*ᾳ* is perhaps of little value on such a point.

627 sq. **τίειν δ' κ.τ.λ.** It is possible to extract two widely different senses: (1) 'honour an unvexed family-hearth, free from bold deeds of woman's rashness,' and (2) 'prefer (to loveless wedlock) an unwarmed hearth (*i.e.* without family at all), so long as it is free from woman's rashness.' The latter makes the heavier demands upon the Greek. *τίω* hardly = *προτίω* and *γε* (*γυναικείᾶν γε κ.τ.λ.*) would be almost indispensable. For the rest *θερμαίνω* is applicable in either sense: contrast Eur. *El.* 401 *χαρᾷ* | *θερμαινόμεσθα καρδίαν* with *inf.* 1002, Ar. *Ran.* 844 *μὴ πρὸς ὀργὴν σπλάγχνα θερμήνῃς κότῳ*, Suid. *θερμός· θρασύς*. In Aesch., however, the metaphorical use of *θερμός* is that of 'bold' 'guilty' 'excited.' See 605 (n.), 271 (n.) and add *Eum.* 563 *γελᾷ δὲ δαίμων ἐπ' ἀνδρὶ θερμῷ*. The schol. explains by *ἀθράσυντον*. We may therefore decide without much hesitation for the former rendering, especially in view of Eur. *Or.* 621 *ὑφῆψε δῶμ' ἀνηφαίστῳ πυρί*, *Andr.* 390 *ποῖον δ' ἔπρησα δῶμα; Ion* 1293 *κἀπίμπρας γ' Ἐρεχθέως δόμους*.— **τίειν**. See crit. n. The clause is more or less parenthetical. The infin. depends on *δεῖ* (622). With the expression itself cf. Eur. *Med.* 640 *ἀπτολέμους δ' εὐνὰς σεβίζουσ'* and context.—**ἑστίαν δόμων**: the seat of the family affections, 'the domestic hearth.' For the two words see 48 (n.). *ἑστίαν* alone would be insufficient, since with *ἀθέρμαντον* it might suggest an altar and the phrase *ψυχρὸς βωμός*.

628 γυναικεᾶν ἄτολμον αἰχμᾶν. See crit. n. The accentuation **γυναικείαν ...αἰχμάν** makes an exegetical apposition to *ἑστίαν*. That of the text does not merely afford a more idiomatic grammar; it also accounts better for the use of *αἰχμή*, which can hardly = 'disposition.' The sense must be that of 'impetuosity' (cf. *Ag.* 489 *γυναικὸς αἰχμᾷ πρέπει* | *πρὸ τοῦ φανέντος χάριν ξυναινέσαι*) or 'bold spirit' (*P. V.* 421 *ὑπερήφανον θεοῖς τοῖς* | *πάρος ἐνδείκνυσιν αἰχμάν*, cf. Pind. *I.* 4. 33 with Bury's note). *ἄτολμον αἰχμάν* would be a contradiction in terms without point as an oxymoron. On the other hand *γυναικεῖαι αἰχμαί* are 'exhibitions of women's rashness,' and the gen. with

ἀντ. γ'.

κακῶν δὲ πρεσβεύεται τὸ Λάμνιον
λόγῳ· γοᾶται δ' ᾗδήποθ' ἓν κατά-
πτυστον· ᾔκασεν δέ τις
τὸ δεινὸν αὖ Λαμνίοισι πήμασι.
θεοστυγήτῳ δ' ἄχει
βροτῶν ἀτιμωθὲν οἴχεται γένος·
σέβει γὰρ οὔτις τὸ δυσφιλὲς θεοῖς.
τί τῶνδ' οὐκ ἐνδίκως ἀγείρω;

στρ. δ'.

τὸ δ' ἄγχι πλευμόνων ξίφος
διανταίαν ὀξυπευκὲς οὐτᾷ
διαὶ Δίκας. τὸ μὴ θέμις γὰρ οὐ

ing is γυναικείαν ἅτ. αἰχμάν. γυναικείαν τ' Herm. (δ' Bothe). **629** κακῶν γε Schoemann. But δὲ is correct. ∮.—Λήμνιον M. Λάμνιος is Pindaric, and Bacchyl. 18. 55 has Λαμνίαν. The lyric form is therefore certain. **630** γοᾶται δὲ δὴ ποθεῖ M. ποθ' ἓν is due to Enger. For the rest I take ε to be the common miswriting of αι (δε=δαι=δ' ᾗ). ∮. γοᾶσθαι (γοατὰν Bamb.) δὲ δὴ ποθεῖ Emper., γοᾶται δὲ δήποθεν (=δήπουθεν?) Schütz, λόγῳ γοατᾷ δὲ δὴ ῥοθεῖ Merkel, Wecklein. βοᾶται Blomfield. δ' ἀεὶ τόθεν Weil. **631** ἤκασεν M. ∮. εἰκάσει Schoemann, ἤκασεν ...ἂν (for αὖ) Portus, but with a wrong sense (see Sidgwick n.), εἰκάσαι...ἂν Musgrave. **632** πήμασι M. **633** ἄγει Auratus. ∮. **634** ἀτιμασθὲν Karsten. ∮.—

ἄτολμον is that of ἀνήνεμον χειμώνων (Soph. *O. C.* 677), γήρως ἄλυπα (*ibid.* 1519) and the like.

629 sq. **κακῶν δὲ κ.τ.λ.** δὲ is resumptive, 'I say.'—**κακῶν πρεσβεύεται**: Soph. *O. T.* 1365 εἰ δέ τι πρεσβύτερον ἔτι κακοῦ κακόν.—**π. λόγῳ**: *Eum.* 21 Παλλὰς προναία δ' ἐν λόγοις πρεσβεύεται.—**τὸ Λάμνιον**: sc. κακόν (rather than ἔργον, as schol.). The story is told in Apoll. Rhod. 1. 609 sqq. ἔνθ' ἄμυδις πᾶς δῆμος ὑπερβασίῃσι γυναικῶν | νηλείως δέδμητο...· | δὴ γὰρ κουριδίας μὲν ἀπηνήναντο γυναῖκας | ἀνέρες ἐχθήραντες, ἔχον δ' ἐπὶ λημάδεσσιν | τηρυχὺν ἔρον... | ὣ μέλεαι ζῆλοιό τ' ἐπισμυγερῶς ἀκόρητοι. | οὐκ οἷον σὺν τῇσιν ἑοὺς ἔρραισαν ἀκοίτας | ἀμφ' εὐνῇ, πᾶν δ' ἄρσεν ὁμοῦ γένος. Of this deed Hypsipyle, their queen, remarks (661) μὴ...κακὴ ἐπὶ πολλὸν ἵκηται | βάξις· ἐπεὶ μέγα ἔργον ἐρέξαμεν. Cf. Apollod. 1. 9. 17. Hesych. gives as proverbs Λήμνιον κακόν, and Λημνίᾳ χειρί (=ὠμῇ καὶ παρανόμῳ); Suid. adds Λημνία δίκη· ἡ κακίστη. Cf. Hdt. 6. 138 ἀπὸ τούτου δὲ τοῦ ἔργου (a later massacre) καὶ τοῦ προτέρου τούτων τὸ ἐργάσαντο αἱ γυναῖκες, τοὺς ἅμα θύσαντι ἄνδρας σφετέρους ἀποκτείνασαι, νενόμισται ἀνὰ τὴν Ἑλλάδα τὰ σχέτλια ἔργα πάντα Λήμνια καλέεσθαι, Eur. *Hec.* 886 γυναῖκες...Λῆμνον ἄρδην ἀρσένων ἐξῴκισαν, Pind. *P.* 4. 448 Λαμνιὰν τ' ἔθνει γυναικῶν ἀνδροφόνων. Among the lost plays of Aeschylus was a *Hypsipyle*.

630 **γοᾶται δ' *ᾗδήποθ'**: 'and everywhere it is told with groans.' See crit. n. A reading **γοᾶται δ' εἰ δή ποθεν κατάπτυστον** ('and if an accursed thing is bewailed from any source') followed by an apod. with δὲ (ἤκασεν δέ τις) would yield a good sense, but the absence of τι is harsh.—**ᾗδήποθ'**=πανταχοῦ, *ubivis*. The prose form is ὁπουδήποτε, ὁπουδή or ὁπουοῦν. Phrynichus, indeed, says ὀνδηποτοῦν μὴ λέγε, ἀλλὰ δοκίμως ὁντινοῦν, but this cannot bar a poetical form ᾗ=οὗ=ὅπου, and only proves that some people actually used the simple rel. ὅς. See Rutherford *N. P.* p. 471.—**ἓν κατάπτυστον**: '(as) the one accursed thing (above all others).' εἷς, *unus* (Verg. *Aen.* 5. 704), μόνος (Soph. *O. C.* 261, *O. T.* 299), *solus* (*Aen.* 11. 821) in the sense of *unicus*, are not rare. Cf. *S. c. T.* 6 Ἐτεοκλέης ἂν εἷς πολὺς κατὰ πτόλιν | ὑμοῖσ' (where, however, εἷς may be literal).

631 sq. **ἤκασεν**: gnomic.—**τὸ δεινόν**:

Yea, of wicked deeds 'tis the Lemnian stands first in story, and in every place it calls forth groans—the one accursed crime. When a dire thing befalls, men liken it once more to 'Lemnian troubles'; and in misery sent by loathing gods the race hath come to nought, cast from its place and part among mankind; for none esteems that which the gods abhor. 3rd antistrophe.

These are my proofs. Which is beside my plea?

But that sword, close at the breast, deals its sharp smarting stab right through the heart at Justice' bidding. For un- 4th strophe.

γάνος conj. Wecklein. **636** *ἐγείρω* Erfurdt. For a possible misapprehension raised by the scholion see note to this line in the Appendix. **637** *ἄχρι* Scaliger. ∳.—*πνευμόνων* Robort., but *πλευμόνων* was the older form (cf. *pulmo* and Sanskrit *klōman-*). **638** *σοῦται* M, *οὐτᾷ* Herm. (and one schol., apparently). **638** sq. M makes three lines, dividing at *ὀξυπευκὲς* and *δίκας*. **639—642** M has *πέδον* for *πέδοι* (Hermann, who similarly emended *Ag.* 1356) and *παρεκβάντες ἀθεμίστως* (altered to *οὐ θεμίστως*, probably for the metre). *οὐ θεμιστῶς* Dind. and editors generally. The original, I believe, ran *παρεκβαντεδιθεμιστως* and a false division left *παρεκβαντε* in need of correction. ∳. Weil has also sought for *ἐᾷ* (viz. *τὸ μὴ θέμις γὰρ οὐκ <ἐᾷ>*, with other changes in the next clause). Among various

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'the dread thing (which chances to be in question),' almost=*τὸ ἀεὶ δεινόν*.

633 sq. **θεοστυγήτῳ δ' ἄχει κ.τ.λ.**: lit. 'thanks to the bale of heaven's abhorrence, the race hath come to nought, deprived of rights among mankind.' *θεοστυγήτῳ* and *βροτῶν* are antithetical. As the next words explain, abhorrence from gods brings scorn from men.—**θεοστυγήτῳ ἄχει**: causal (52). *τὸ ὑπὸ θεῶν στυγεῖσθαι* was the *ἄχος* (=*πόνος, πῆμα, νόσος*) under which they suffered. There is no need to read *ἄγει*: cf. 584 (n.)—**βροτῶν ἀτιμωθὲν**: not simply 'dishonoured by men' (which would more naturally be *βροτοῖς ἀτιμασθὲν*), but 'disfranchised from mankind,' *i.e.* made *ἄτιμοι* in the citizenship of humanity. The gen. is thus privative: cf. 407 *δωμάτων ἄτιμα*.—**γένος**: *τὸ τῶν Λημνιάδων* schol. rightly. The sense of *οἴχεται* is defined by the participle. The race has not 'perished.'

636 ***τί τῶνδ' κ.τ.λ.***: *i.e.* 'are there any instances in this list which do not bear out my plea (viz. of 594 sqq.)?' The expression is probably the poetical form of a phrase familiar in the courts when a pleader has heaped up charges and arguments. The schol. explains correctly by *συνάξασα κατηγορῶ*. (There is no warrant for *ἀγείρω*=*colligo* of drawing an inference, nor is that sense in point.) The words mark the conclusion of the narrative section of the stasimon.

637 sqq. An assertion that punishment for such crimes is inevitable. Special application to Clytaemnestra is deferred till the last sentence of the ode.

637 ***τὸ δ' ἄγχι πλευμόνων ξίφος***: 'the sword (which waits) close to the breast' (*τὸ ξίφος τὸ ἄγχι πλ. ὄν*). The art. conveys the force of the demonstrative in Milton's *But* that *two-handed engine at the door | Stands ready to smite once, and smite no more* (*Lycid.* 130). It causes a needless difficulty in both sense and construction to join, as editors agree to do, *ἄγχι πλ.* with *οὐτᾷ*.—**πλευμόνων**: reckoned among the vital *σπλάγχνα* with *ἦπαρ* and *καρδία*. Cf. Eur. *Ion* 767 *διανταῖος ἔτυπεν ὀδύνα με πλευμόνων τῶνδ' ἔσω*.

638 ***διανταίαν***: sc. *πληγήν*. Cf. Soph. *Ant.* 1307 *τί μ' οὐκ ἀνταίαν ἔπαισέν τις ἀμφιθάκτῳ ξίφει; Ag.* 1385 *τρίτην ἐπενδίδωμι*, Hdt. 3. 64 *καιρίῃ* (al. *καιρίην*) *ἔδοξε τετύφθαι*. The blow is 'direct from the front' (*ἀνταία*) and 'right through.'—**ὀξυπευκὲς**: *ὀξύτικρον* Hesych., *sup.* 386 (n.). Cf. Hom. *Il.* 1. 51 *βέλος ἐχεπευκές*, 11. 845 *βέλος περιπευκές*. The sense is proleptic.—**οὐτᾷ**: gnomic rather than prophetic.

639 ***διαὶ Δίκας***: 'thanks to (by help of) Justice.' Cf. 783 (n.). A rendering *διαὶ δίκας*=*δικαίως* (cf. *διὰ φιλίας, δι' ὀργῆς*) would be weak.

639 sqq. **τὸ μὴ θέμις γὰρ κ.τ.λ.** To

λὰξ πέδοι πατούμενον 640
τὸ πᾶν Διὸς
σέβας παρεκβάντ' ἐᾷ θεμιστῶς.

ἀντ. δ'. Δίκας δ' ἐρείδεται πυθμήν·
προχαλκεύει δ' Αἶσα φασγανουργός·
τέκνον δ' ἐπεισφέρει <τό>δ' αἵμασιν 645
αἷμα, τῷ παλαιτέρων

conjectures may be mentioned ποδοῖν for πέδον (Butler), παρεκβάντος (Stanley), παρέκβα τις (Schoemann). **643** δίκης M (α by m). **644** προσχαλκεύει M, corr. Jacob. **645** sqq. τέκνον δ' ἐπεισφέρει | δίμασε | δωμάτων παλαιτέρων (with the σ of δίμασε in an erasure) M. For discussion of the reading and the value of the

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retain the reading of M we must supply μένει or ἐστί with **πατούμενον** and treat **τὸ πᾶν...παρεκβάντες** as an explanatory clause with the personal participle in loose apposition to τὸ μὴ θέμις. The resource, however, is too desperate. Granting the possibility of such apposition, for which Paley quotes *P. V.* 216 στάσις τ' ἐν ἀλλήλοισιν ὠροθύνετο, | οἱ μὲν θέλοντες ἐκβαλεῖν ἕδρας Κρόνον, κ.τ.λ., it still requires the linguistic feat of a scholiast to pass over πατούμενον with the remark μετοχὴ ἀντὶ ῥήματος. Between strophe and antist. the metre is practically established for all but v. 639, v. 645 being corrupt. The reading offered in the text necessitates the minimum change at the exact place where the MS exhibits uncertainty.

The literal rendering will depend upon the precise interpretation of **τὸ μὴ θέμις**. We may understand (1) 'the wicked *deed*,' *i.e.* 'for a deed of sin doth not—being cast under heel—let a man go, as having *lawfully* transgressed,' or, in other words, you cannot commit sin and then cast it scornfully underfoot as a thing of no account, and as if transgression were lawful. It is true that the object of λὰξ πατεῖν is more commonly something σεμνόν (cf. *Eum.* 542 βωμὸν αἰδεσαι Δίκας, | μηδὲ νιν... | ...ἀθέῳ | ποδὶ λὰξ ἀτίσῃς, Soph. *fr.* 622 ἐν ᾗ τὰ μὲν δίκαια καὶ τὰ σώφρονα | λάγδην πατεῖται, Ap. Rhod. 2. 17 εἰ δ' ἂν ἀπηλεγέοντες ἐμὰς πατέοιτε θέμιστας) or, at least, some claim or obligation (*Eum.* 110 καὶ πάντα ταῦτα λὰξ ὁρῶ πατούμενα). The original meaning, however, is simply to 'tread under heel' as a thing contemptible, and a sinner who lightly commits a deed against θέμις in scorn of consequence may perhaps be said λὰξ πατεῖν τὸ μὴ θέμις: (2) 'the fact (*consideration*) *of non-lawfulness*.' Cf. *Suppl.* 338 πότερα κατ' ἔχθραν ἢ τὸ μὴ θέμις λέγεις; This, which is manifestly nearer to the original sense of the indeclinable phrase, makes λὰξ πατεῖν normal.

642 **ἐᾷ**: 'lets go,' 'leaves alone,' more commonly with defining particip. *e.g.* ἀφειμένον ἐᾶν. Yet cf. Soph. *O. C.* 625 ἔα μ' ἐν οἷσιν ἠρξάμην, Eur. *Med.* 105 ἔασον αὐτούς, ὦ τάλαν, *I. T.* 489 τὴν τύχην δ' ἐᾶν χρεών, Hom. *Il.* 24. 568 οὐδ' αὐτὸν ἐνὶ κλισίῃσιν ἐάσω. The construction here is similar to that of οὐ περιορᾷ, with a slightly different sense, viz. οὐκ ἐᾷ (τινα) ὥστε παρεκβῆναι θεμιστῶς, lit. 'does not leave a man in the position of having sinned with a right (so to do).'

643 sqq. **Δίκας δ' ἐρείδεται πυθμήν κ.τ.λ.**: **δ'** takes up οὐ...ἐᾷ.—**ἐρείδεται**. The pres. is panoramic and the three lines express events rapidly following one another: '(now) the anvil is being planted; (now) the sword is being forged; (now) the victim is being brought in.'—**πυθμήν**: the meaning is somewhat doubtful, but it is natural to bring the metaphor into accord with the next line (cf. 259 n.). Coningt., Paley &c. explain by ἀκμόθετον, the block under an anvil (cf. Hom. *Il.* 18. 476 θῆκεν ἐν ἀκμοθέτῳ μέγαν ἄκμονα, *Od.* 8. 274, Verg. *Aen.* 8. 451 *impositis incudibus*). It could not strictly mean the ἄκμων itself, since a πυθμήν is the bottom, foundation or stock of something else. It should be noted that the ἄκμων is only 'planted' on the ἀκμόθετον, or the ἀκμόθετον 'planted' to receive it, when it is required for use. This exactly fits the

righteousness doth not lie trodden under heel, and leave us to trespass with lawfulness on all that Zeus makes holy.

Nay, the anvil of Justice is being planted; Doom is at the forge preparing the knife; and blood is bringing home this interest for blood, its child, wherewith in length of time the 4th antistrophe.

scholia see Appendix. The easy corruption of αιματωι to αιματων was helped by the rarer form of the relative. For <τό>δ' ϕ. For δίμασε Turneb. read δώμασι (from a schol.), Schütz δόμοις, and for δωμάτων Stephanus (from schol.) αἱμάτων. Combining the purpose of these δόμοισιν· ἐκ | δ' αἱμάτων Herm., δόμοις, μύσει | δ' αἱμάτων Bamberger. Enger conj. δι' αἱμάτων | αἱμάτων.—Verrall thinks that some part of ἐπεισφρεῖν is concealed in the text and 'I had formerly suggested ἐπεισέφρηκεν αἵμασιν;

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sense here, with which cf. Plaut. *Ps.* 2. 2. 20 *haec mihi incus est; procudam ego hinc hodie multos dolos.*

[Though this view is entirely satisfactory, we cannot pass over other possibilities. Thus (1) πυθμήν=ῥίζα (schol.), the root (or stock) whence Justice will grow to fulness and fruit. This sense is favoured by Aesch., cf. *sup.* 203, 259, *Suppl.* 112, *P. V.* 1078. In this case we should assume a rapid succession of metaphors rather than a confusion. (2) =βάθρον, the foundation (of the altar) of Justice (ready for the sacrifice). (3) =κρηπίς, the foundation upon which Justice is to be built up; cf. Pind. *fr.* 55 B ἐβάλοντο φαεννὰν κρηπῖδ' ἐλευθερίας. (4) =βάθρον, the dais of the throne of Justice: cf. Hdt. 1. 183 καὶ τὸ βάθρον οἱ καὶ ὁ θρόνος, *Psalm* 9. 7 *He hath prepared His throne for judgment*, Soph. *Ant.* 854 &c.]

644 προχαλκεύει. The expression is apparently proverbial: cf. *Ag.* 1537 δίκαν δ' ἐπ' ἄλλο πρᾶγμα θηγάνει βλάβης | πρὸς ἄλλαις θηγάναις Μοῖρα, Soph. *Aj.* 1034 ἆρ' οὐκ Ἐρινὺς τοῦτ' ἐχάλκευσε ξίφος, | κἀκεῖνον Ἅιδης, δημιουργὸς ἄγριος;—**Αἶσα**: the dispenser of fair awards (δίκη).—The force of **προ-** may be either (1) 'in readiness' or (2), as in *procudere* (Hor. *Od.* 4. 15. 19 *non ira quae procudit enses*), that of gradual fashioning forth of the work. Coningt. compares προτυπέν (*Ag.* 137).—**ϕασγανουργός**: 'playing the knife-maker' (cf. δημιουργός Soph. *Aj. l. c.*), with special reference to ϕάσγανον as an instrument in sacrifice: *Ag.* 1261 θήγουσα ϕωτὶ ϕάσγανον (where the point of ϕωτὶ lies in the notion of a sacrificial victim). Cf. *sup.* 387 n.).

645 sq. **τέκνον δ' ἐπεισϕέρει κ.τ.λ.** See crit. notes and Appendix. Once more the whole passage is charged with Aeschylean double meanings (cf. 32 sqq.). **τέκνον** represents the coming deed both as the child, and also as the interest (τόκον, cf. τίνει here) upon the debt, of the older crime; meanwhile it may also hint at the relation of Orestes to Clyt. **ἐπεισϕέρει** is apt to both senses, while the last line plays παρ' ὑπόνοιαν upon two senses of Ἐρινύς and the name of Κλυταιμήστρα.—**τέκνον...αἵμασιν αἷμα.** With the one sense of τέκνον cf. 801 γέρων ϕόνος μηκέτ' ἐν δόμοις τέκοι, *Ag.* 760 ϕιλεῖ δὲ τίκτειν ὕβρις μὲν παλαιὰ νεαίζουσαν ἐν κακοῖς βροτῶν ὕβριν, Soph. *El.* 235 αὐδῶ...μὴ τίκτειν σ' ἄταν ἄταις, and, with the other sense (τόκον), 384 (n.), Eur. *El.* 857 αἷμα δ' αἵματος | πικρὸς δανεισμὸς ἦλθε.—[A schol., who had αἵμασιν αἷμα before him, explains wrongly by λείπει ἡ ἐπί, as he would have explained *S. c. T.* 424 καὶ τῷδε κέρδει κέρδος ἄλλο τίκτεται, Soph. *Aj.* 866 πόνος πόνῳ πόνον ϕέρει, Eur. *Hel.* 195 δάκρυα δάκρυσί μοι ϕέρων, 363 ἔτεκε... ἄχεά τ' ἄχεσι, δάκρυα δάκρυσιν.]—**ἐπεισϕέρει**: *Ag.* 855 ἐπεισϕέρειν κακοῦ | κάκιον ἄλλο πῆμα. Meanwhile -εισϕέρει contains the sense of paying.—*<τό>δ': 'herein,' *i.e.* in the shape of this impending deed. After a misreading and misdivision of επεισϕερειτοδαιμασιν as επεισϕερειτο δωμασιν (see Appendix) the verb was naturally emended by the omission of -το.

646 sq. *τῷ=ᾧ.—**παλαιτέρων** suggests both 'older deeds' (799) and also 'elders' ('parents').—**τίνει**: more forcible than **τινεῖ**. The act is in progress and certain.—The correctness of the word depends upon the meaning of Ἐρινύς: (*a*) If the *avenging* Erinys is meant, τίνει cannot=τίνεται, but must='pays back' (to the doer) an equivalent of his deed. For this we might be led to compare Soph. *O. C.* 228 οὐδενὶ μοιριδία τίσις ἔρχεται | ὧν προπάθῃ τὸ τίνειν, 1203 πάσχειν, παθόντα δ' οὐκ ἐπίστασθαι τίνειν, *Ag.* 1502 ὁ παλαιὸς

τίνει μύσος
χρόνῳ κλυτὰ βυσσόφρων Ἐρινύς.

ΟΡΕΣΤΗΣ.

παῖ παῖ, θύρας ἄκουσον ἑρκείας κτύπον.
τίς ἔνδον, ὦ παῖ παῖ μάλ' αὖθις, ἐν δόμοις; 650
τρίτον τόδ' ἐκπέραμα δωμάτων καλῶ,
εἴπερ φιλόξεν' ἐστὶν Αἰγίσθου διαί.

ΟΙΚΕΤΗΣ.

εἶεν· ἀκούω· ποδαπὸς ὁ ξένος; πόθεν;

but ἐπεισφέρει is the better word. ϕ. **647** τείνει M, corr. Turnebus. τίνειν Lachmann (in the absence of the relat. here supplied). **648** κλυτὴ M. **649**—

δριμὺς ἀλάστωρ...τόνδ' ἀπέτεισεν, and Hes. *Theog.* 222 πρίν γ' ἀπὸ τῷ δώωσι κακὴν ὄπιν, ὅστις ἁμάρτῃ. But none of these examples is really parallel to τίνειν μύσος, since, where the verb is not used absolutely, the obj. is that of the thing paid *back*, not of the thing paid *for*. The Erinys here would be paying back αἷμα, but not a μύσος. It is contrary to the whole attitude of the Chorus to regard the coming vengeance as another pollution. (In *Eum.* 841 ἀτίετον μύσος should be rendered 'an unpunished pollution,' viz. Orestes, but the verb would be τίνεσθαι, not τίνειν). (*b*) Clyt. being the Erinys, the sense is normal, 'pays for a pollution' (cf. 275, 434).

648 χρόνῳ: with τίνει. Cf. 955, Sol. *eleg.* 4 [13]. 16 τῷ δὲ χρόνῳ πάντως ἦλθ' ἀποτεισομένη (sc. Δίκη).—**κλυτὰ βυσσόφρων Ἐρινύς**. A notable example of the compressed allusiveness of Aeschylus. The Greeks were accustomed to associate Ἐρινύς with Δίκη in the punishment of bloodshed: *Ag.* 1433 μὰ τὴν τέλειον τῆς ἐμῆς παιδὸς Δίκην | Ἄτην Ἐρινύν τ', Heracl. *ap.* Plut. *Exil.* 604 A Ἐρινύες Δίκης ἐπίκουροι, Soph. *Trach.* 808 ὧν σε ποινίμοις Δίκη | τείσαιτ' Ἐρινύς τ'. Such an Erinys was **βυσσόφρων**: (1) 'unforgetting'; *P. V.* 532 μνήμονές τ' Ἐρινύες, Soph. *Aj.* 1390 μνήμων τ' Ἐρινὺς καὶ τελεσφόρος Δίκη, (2) 'crafty,' 'resourceful'; *Eum.* 384 εὐμάχανοί | τε καὶ τέλειοι κακῶν | τε μνάμονες Σεμναί (so the Μοῖραι are βαθύφρονες Pind. *N.* 7. 1). Cf. Hes. *Scut.* 30 δόλον φρεσὶ βυσσοδομεύων. To her old mysterious divinity attach further old-fashioned epithets, *e.g.* πότνια (*S. c. T.* 871, Soph. *El.* 111, *O. C.* 84). Among these may well have been κλυτή, of which the precise sense is often elusive (cf. Soph. *O. T.* 171 ἔκγονα | κλυτᾶς χθονός and the Homeric κλυτὰ εἵματα of *Od.* 6. 58) but appears to be fairly determined in the present connection by *S. c. T.* 1046 μεγάλαυχοι...Κῆρες Ἐρινύες.

Yet all this is but the surface value of the words. The real sense underlies it, and 'the famous deep-designing Fury' is Κλυται-μήστρα (App. to v. 32), whom the Chorus does not name ἁπλῶς but ἐν αἰνίγμασιν. (There is something similar in *Ag.* 1426 μεγαλόμητις εἶ, | περίφρονα δ' ἔλακες.)—For **Ἐρινύς** thus applied cf. *Ag.* 745 δυσόμιλος | συμένα Πριαμίδαισιν | ...Ἐρινύς (viz. Helen), Eur. *Or.* 1387 περγάμων...Ἐρινύν, *Med.* 1260, Soph. *El.* 1080 διδύμαν ἑλοῦσ' Ἐρινύν (Clyt. and Aegisthus), Verg. *Aen.* 2. 573.

649—714 Second Epeisodion. The scene has changed; Orestes and Pylades, with attendants, appear at the outer door of the house, disguised as merchants. For the scenic conditions see Introd. pp. xl sq., and, for the behaviour of Orestes and the duping of Clytaemnestra, pp. lxxv sqq.

649 παῖ παῖ κ.τ.λ. There is a pause after this line, and also after the next. A certain brusque impatience suited to a busy traveller is, indeed, part of the attitude assumed by Orestes, but it does not extend to unseemly hurry and irritation. He first knocks, with the call παῖ παῖ (649); waits a moment; knocks and calls παῖ παῖ a second time (μάλ'

'famed' Erinys, 'deep of purpose,' pays for the pollution of the olden sin.

The scene has been changed to the front of the palace. Enter ORESTES *and* PYLADES *with attendants.*]

OR. Ho there! Ho there! Hear the knocking at your outer door! Ho there! Ho there! Once more! Who is at home within? I call a third time for some one to come forth, if Aegisthus permits the house to give the stranger welcome.

SERVANT (*coming to the door*). Aye, aye: I hear. Of what country is he who visits, and from whence?

703 The parts of the speakers are marked only with the *παράγραφος*. **652** *διαι* M. (Prepositions in *-αί* have no anastrophe.) *Αἰγίσθου βίᾳ* Robort., but Orestes could never say this. ⸸. **653** *εἶέν γ'* Pauw. ⸸.

αὖθις); waits again, and knocks and calls for the third time.—**παῖ παῖ**: the regular call (Ar. *Av.* 57, *Ach.* 395, *Nub.* 132), or more colloquially *παῖ, ἡμί, παῖ* (*Ran.* 37). The degree of *σεμνὴ καὶ ἐξαλλάττουσα λέξις* (Arist. *Poet.* 22. 1) necessary to tragedy is supplied by *θύρας ἐρκείας κτύπον*, the prose for 'knocking at the door' being *κόπτειν* (*κρούειν*) *τὴν θύραν*.—**θύρας...ἐρκείας.** If (as in the Shaksperian drama) much of the scene was left to the imagination, the words are for the information of the audience (cf. 16, 20) rather than of the porter.—**ἄκουσον**: implying *ὑπάκουσον*.

650 τίς ἔνδον κ.τ.λ.: cf. Eur. *Bacch.* 170 *τίς ἐν πύλαισι Κάδμου ἐκκαλεῖ δόμων; Phoen.* 1067 *ὦή, τίς ἐν πύλαισι δωμάτων κυρεῖ;* | *...ὦή, μάλ' αὖθις, Hel.* 435 *ὦή, τίς ἂν πυλωρὸς ἐκ δόμων μόλοι;*—**μάλ' αὖθις**: *Ag.* 1344 *ὤμοι μάλ' αὖθις, δευτέραν πεπληγμένος.*—**ἐν δόμοις**: not a mere pleonasm with *ἔνδον*, but meaning 'Who is at home?', the porter being *ἔνδον ἐν πύλαισι*, the family *ἔνδον ἐν δόμοις*.

651 τρίτον τόδ'...καλῶ. The precise grammar is rather elusive. (*a*) The accus. may be 'internal' (of the nature or words of the call), as if the previous shouts had been *ἐκπέρα, ἐκπέρα* (Jelf § 599. 3). It is simpler, however, (*b*) by a well-known extension of the internal accus., to render *καλῶ* by 'call for,' 'demand': cf. *μᾶζαν καλέσαι* (Ar. *Ran.* 1073), *κέκραγεν ἐμβάδας* (*Vesp.* 103), (*ἐ*)*βόησε τὸν δυσδαίμονα* | *Λίχαν* (Soph. *Trach.* 772). The schol. explains *ἐκπέραμα* by *τὸν διάκονον τὸν εἰσιόντα καὶ ἐξιόντα πρὸς τὰς ἀποκρίσεις* (cf. *δούλευμα* =*ὁ δουλεύων, λάλημα*=*ὁ λαλῶν*); but this is improbable, and it is sufficient to regard 'call for a coming out' as amounting to the same in effect.—**τρίτον τόδ'**: a contained accus. used adverbially. Wordsworth quotes Hdt. 5. 76 *τέταρτον δὴ τοῦτο ἐπὶ τὴν Ἀττικὴν ἀπικόμενοι.*—**τρίτον**: probably connoting 'and last' (243 n.).

652 εἴπερ φιλόξεν' ἐστὶν κ.τ.λ. An open sneer at Aegisthus would be entirely out of keeping with the assumed character of Orestes as well as prejudicial to his object. The meaning is simply 'if (as we may presume) Aegisthus permits his house to open its doors to strangers.' Orestes affects to have a message to the house of 'Aegisthus' (cf. Soph. *El.* 660 *πῶς ἂν εἰδείην σαφῶς* | *εἰ τοῦ τυράννου δώματ' Αἰγίσθου τάδε;* 1101 *Αἰγίσθου ἔνθ' ᾤκηκεν ἱστορῶ πάλαι*). The position of Aeg. in the family history is not the merchant's concern, even if he is supposed to know it.—**φιλόξεν'**. Or. is not claiming entertainment, which he pretends not to expect (658 n.), but only a courteous reception.—**Αἰγίσθου διαί**: '(by grace of=) thanks to Aeg.'; cf. 639 *διαὶ Δίκας*. 'Si per Aegisthum licet esse *φιλοξένοις*' (Verrall).

653 εἶεν· ἀκούω. The porter's reply is that of real life: Ar. *Pax* 663 *εἶεν· ἀκούω. ταῦτ' ἐπικαλεῖς; μανθάνω.* The quantity *εἶεν* represents a stressed and protracted articulation. The purely 'rhythmic' lengthening (familiar in epic words like *ἀπονέονται*), which can alone account for *e.g.* 'Αλφεσίβοιαν (see 1047 n.), is perhaps more readily permitted in a word of which the pronunciation was in any case remarkable (viz. *εἶἐν*, cf. *εὖοἵ*, *εὖἀν*, Kühner-Blass 1. pp. 113, 639).—

ΟΡ. ἄγγελλε τοῖσι κυρίοισι δωμάτων,
πρὸς οὕσπερ ἥκω καὶ φέρω καινοὺς λόγους·
τάχυνε δ', ὡς καὶ Νυκτὸς ἅρμ' ἐπείγεται
σκοτεινόν, ὥρα δ' ἐμπόρους μεθιέναι
ἄγκυραν ἐν δόμοισι πανδόκοις ξένων.
ἐξελθέτω τις δωμάτων τελεσφόρος,
γυνή τ' ἄπαρχος ἄνδρα τ' εὐπρεπέστερον·
αἰδὼς γὰρ ἐν λεχθεῖσιν οὐκ ἐπαργέμους
λόγους τίθησιν· εἶπε θαρσήσας ἀνὴρ
πρὸς ἄνδρα κἀσήμηνεν ἐμφανὲς τέκμαρ.

ΚΛΥΤΑΙΜΗΣΤΡΑ.

ξένοι, λέγοιτ' ἂν εἴ τι δεῖ· πάρεστι γὰρ

655 *κοινοὺς* Abresch. **656** *τάχυναι* M originally. **657** *ὥρα* M, *ὥραι* m.—*καθιέναι* Musgrave and Dind., but 'let go' is the sailor's word. **659** *τελεσφόρους* M, but corrected. **660** *γυνὴ ταπαρχος* M (ὁ by m). ψ. *γυνή γ' ἄπαρχος*

ποδαπὸς ὁ ξένος; is also part of the formula. Cf. 573.—**πόθεν**; 'from what place?' asks for more precise information than *ποδαπός;* ('what countryman?'). See the answer (670).

654 sq. **ἄγγελλε**: 'take word,' used absolutely. Cf. Plat. *Prot.* 314 D (to the *θυρωρός*) *εἰσάγγειλον οὖν*.—**τοῖσι κυρίοισι δωμάτων**: practically='to the house-lords.' Cf. Eur. *Bacch.* 29 *τὴν ἁμαρτίαν λέχους, Εἰ.* 368 *αἱ φύσεις βροτῶν*. The message is to no less than the master (**οὕσπερ**).—**ἥκω καὶ φέρω**=*ἥκω φέρων*. Cf. Soph. *Ant.* 1280 *τὰ δ' ἐν δόμοις | ἔοικας ἥκειν καὶ τάχ' ὄψεσθαι κακά* (Jebb n.).—**καινοὺς**: not *νέους* (which would imply 'startling'; cf. 165), but simply 'news.'

656 sq. **ὡς καὶ**: *i.e.* 'hasten, since *Night* is hastening.'—**Νυκτὸς ἅρμ'**: cf. *fr.* 69 *μελανίππου...Νυκτός*, Theoc. 2. 166 *ἄντυγα Νυκτός*, Eur. *fr.* 114 *ὦ Νὺξ ἱερά, | ὡς μακρὸν ἵππευμα διώκεις*, and, on the other hand, *Pers.* 389 *λευκόπωλος Ἡμέρα*.—**σκοτεινόν**: proleptic by position.

658 **ἐν δόμοισι πανδόκοις ξένων**='at the inn,' poetical for *ἐν τῷ πανδοκείῳ*. (We may disregard the anachronism.) It is the policy of Or. to affect indifference to entering the house; he is bound for his inn. The *ξενών* of a private house could not be called *δόμοι πανδόκοι*. In Poll. 9. 50 *μέρη δὲ πόλεως καὶ πανδοκεῖον καὶ ξενὼν καὶ ὡς ἐν Ἰνάχῳ Σοφοκλῆς πανδόκος ξενόστασις* there may be a reference to public lodgings provided by a city of *πανηγύρεις*. Here the expression as a whole is the tragic equivalent of *εἰς τὸ πανδοκεῖον καταλύειν* (Aeschin. *De Fal. Leg.* § 97).—**πανδόκοις ξένων**: to be joined. For the object. gen. (=*πάντας ξένους δεχομένοις*) cf. 27 *λινοφθόροι ὑφασμάτων* (n.).

659 **ἐξελθέτω**. He does not ask to be invited in.—**δωμάτων**: (1) with *ἐξελθέτω*, or (2) with *τελεσφόρος*. The emphasis on the verb saves the former, which is the easier, from flatness ('let some one come *out* of the house').—**τελεσφόρος** (=*κύριος*): 'of full authority,' *i.e.* *ὅστις τέλος οἴσει τῷ πράγματι*. Cf. *Ag.* 963 *ἀνδρὸς τελείου δῶμ' ἐπιστρωφωμένου*, with *οἱ ἐν τέλει, τέλος ἔχειν* &c.

660 **γυνή τ' ἄπαρχος κ.τ.λ.** The sentence would have proceeded naturally with *γυνή τε...ἀνήρ τε* 'be it man or be it woman' (=*εἴτε...εἴτε*, cf. *Suppl.* 385 *δρᾶσαί τε μὴ δρᾶσαί τε*, *S. c. T.* 414 *θεοῦ τε γὰρ θέλοντος...καὶ μὴ θέλοντος*, Eur. *I. A.* 56 *δοῦναί τε μὴ δοῦναί τε*), but the reflection that a man is preferable welds itself into the second part of the expression and confuses its grammar. Thus *e.g.* *γυνή τ'...ἀνήρ τε, ὃν δὴ εὐπρεπέστερόν ἐστιν* (sc. *ἐξελθεῖν*) becomes *γυνή τ'...ἄνδρα τ' εὐπρεπέστερον*.—The speech is crafty. Or. is sure that, if seen at all, he will be

Or. Take word to the masters of the house; for 'tis to them I come with tidings to deliver. And make haste; for the car of Night is pressing on with darkness, and it is time for travellers to let go anchor in the inns that house the stranger. Let some one of full authority within come forth, be it a woman in command, or be it man—as is more fit, since there is no constraint in what is said to make the talk obscure. Man speaks to man with boldness and makes clear his meaning and his proofs. [*Servant retires.*

Clytaemnestra *appears at the door with attendant.*]

Clyt. Sirs, say on, what is to say: for here is to be found

H. L. Ahrens, *γυνή τ' ἔπαρχος* Herm., *γ. στέγαρχος* Bamb., *γ. ταγοῦχος* M. Schmidt. *γυνή γ' ἀπαρκοῦσ'* Schwerdt, *γυναῖκ' ἀπαρκές* Kirchhoff.—*ἄνδρα δ'* Turnebus. ♀. **661** *ἐν λέσχαισιν* of Emper. and many editors is infelicitous.—*οὖσ' ἐπαργέμους* Emper., missing the sequence of thought. **662** *θαρσήσας δ'* Wellauer.

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allowed to enter as guest, and, for fear he may be sent away on the ground that Aegisthus is from home, he remarks with assumed indifference that his message can be given equally well to a woman, provided she be *τελεσφόρος*, though 'of course a man is better.' The mention of 'a woman' first in no way implies that the *soi-disant* merchant thinks of Clyt. as the real authority in the house or *expects* to find a woman rather than a man. But, since women are generally at home, he hastens to say 'a woman will suffice.'—**ἄπαρχος**, though rarely met, is probably sound. Two views may be taken: (1) that the woman rules by a delegated authority in the absence of the husband. This differs from *ἔπαρχος* ('ruling over') or *ὕπαρχος* ('ruling under') in expressing full rule but derivative ('ruling from'). To this sense might be referred *Pers.* 330 *Συέννεσις... Κιλίκων ἄπαρχος* (as representative of the great king). In Pind. *N.* 4. 46 *Κύπρῳ ἔνθα Τεῦκρος ἀπάρχει | ...ἀτὰρ | Αἴας Σαλαμῖν' ἔχει πατρῴαν* the meaning is doubtful, but the story goes that Teucer received his realm from Belus of Tyre. More satisfactorily (2), since *ἀπάρχω* = 'lead off' (*e.g.* a dance), there appears no reason why *ἄπαρχος* should not be as good a Greek word as *ἔξαρχος* (the coryphaeus) and, either in the broader original sense or metaphorically, = *ἡγεμών*, *auctor*. Cf. *Ag.* 1226 *νεῶν τ' ἄπαρχος Ἰλίου τ' ἀναστάτης* and the above quotations (*Pers.*, Pind., ll. cc.).—**εὐπρεπέστερον**. For the sentiment cf. Eur. *I. A.* 830, *Suppl.* 40.

661 **αἰδὼς γὰρ κ.τ.λ.**: lit. 'for (in the latter case) reserve in things said does not make talk obscure.'—**ἐν λεχθεῖσιν** differs from *ἐν τοῖς λεχθεῖσιν* as *ἐν τισιν ἃ λεχθήσεται* from *ἐν τούτοις ἃ λεχθήσεται*. Cf. 60 (n.), 360, 968 (*ἐρομένοις*), *Ag.* 59 *πέμπει παραβᾶσιν Ἐρινύν*.—**ἐπαργέμους**: originally of the eyes covered with a film (cataract). Eustath. p. 1430, 60 *ἄργεμα κατὰ Δίδυμον τὰ ἐπὶ ὀφθαλμῶν λευκώματα*. Cf. *P. V.* 514 *σήματα | ἐξωμμάτωσα πρόσθεν ὄντ' ἐπάργεμα*.

662 **εἶπε**: the aor. is (as frequently when historic, less often when gnomic) combined with the present (**τίθησιν**). Cf. Hom. *Il.* 17. 177 *ὅς τε καὶ ἄλκιμον ἄνδρα φοβεῖ καὶ ἀφείλετο νίκην*, Soph. *El.* 25 *ἵππος εὐγενής... | ἐν τοῖσι δεινοῖς θυμὸν οὐκ ἀπώλεσεν, | ἀλλ' ὀρθὸν οὖς ἴστησιν*, Ar. *Vesp.* 694 *ὁ μὲν ἔλκει, ὁ δ' ἀντενέδωκεν*, Plat. *Symp.* 188 A *ὅταν ὁ Ἔρως ἐγκρατέστερος γένηται, διαφθείρει τε πολλὰ καὶ ἠδίκησεν*.—**θαρσήσας**: synchronous, cf. 124, 395 (n.).

663 **κάσήμηνεν ἐμφανὲς τέκμαρ**: *i.e.* answers all doubts by *unreserved* proofs. The emphasis is upon the adj.) (*ἐπαργέμους*. For the demand for such proof or credentials cf. *Ag.* 327 *τέκμαρ τοιοῦτον σύμβολόν τέ σοι λέγω | ἀνδρὸς παραγγείλαντος ἐκ Τροίας ἐμοί*, Soph. *El.* 774 *εἴ μοι θανόντος πίστ' ἔχων τεκμήρια | προσῆλθες*.

664 The servant retires and summons Clytaemnestra, who appears with at least one attendant (708).—**λέγοιτ' ἂν κ.τ.λ.**:

ὁποῖάπερ δόμοισι τοῖσδ' ἐπεικότα,
καὶ θερμὰ λουτρὰ καὶ πόνων θελκτήρια,
στρωμνή, δικαίων τ' ὀμμάτων παρουσία.
εἰ δ' ἄλλο πρᾶξαι δεῖ τι βουλιώτερον,
ἀνδρῶν τόδ' ἐστὶν ἔργον, οἷς κοινώσομεν.
ΟΡ. ξένος μέν εἰμι Δαυλιεὺς ἐκ Φωκέων·
στείχοντα δ' αὐτόφορτον οἰκείᾳ σάγῃ
ἐς Ἄργος, ὥσπερ δεῦρ' ἀπεζύγην πόδας,
ἀγνὼς πρὸς ἀγνῶτ' εἶπε συμβαλὼν ἀνήρ,
ἐξιστορήσας καὶ σαφηνίσας ὁδόν,
Στρόφιος ὁ Φωκεύς· πεύθομαι γὰρ ἐν λόγῳ·

666 sq. *θελκτηρία* | *στρωμνή* Wakefield. **671** *οἰκιαι* M, corr. Turnebus.

'tell whatever message you have to tell.' The common antithesis of λόγος and ἔργον is present in λέγοιτ' ἄν) (πρᾶξαι (668). Clyt. is ready to hear the news, and the strangers may take their time in telling it, for (**γάρ**) hospitality is at their disposal; but nothing can be *done* till Aeg. is consulted.

665 **ὁποῖάπερ**: all things and in such kind.—**δόμοισι τοῖσδ'**: 'a house like this,' viz. of the royal Atreidae, of whose wealth Clyt. is perhaps over proud (*Ag.* 953 *πένεσθαι δ' οὐκ ἐπίσταται δόμος*, 1027 *ἀρχαιοπλούτων δωμάτων*). Like Admetus, she knows what is demanded of it (Eur. *Alc.* 558 *τοῦτ' ἂν ἦν κακόν*, | *δόμους καλεῖσθαι τοὺς ἐμοὺς κακοξένους*) and she insists on that point (710). So Nestor in Hom. *Od.* 3. 348 (you must not leave my house) *ὡς τέ τεν ἤ παρὰ πάμπαν ἀνείμονος ἠὲ πενιχροῦ*, | *ᾧ οὔ τι χλαῖναι καὶ ῥήγεα πόλλ' ἐνὶ οἴκῳ* | *οὔτ' αὐτῷ μαλακῶς οὔτε ξείνοισιν ἐνεύδειν*.—In *δόμοισι τοῖσδ' ἐπεικότα* and the following line Sidgwick and Verrall see a grim allusion (intentional with the poet, unintentional with the speaker) to her welcome of Agamemnon.

666 sq. **καὶ θερμὰ λουτρὰ κ.τ.λ.**: the comforts regularly offered to the weary traveller, *Ag.* 1095 &c. Cf. the reception of Telemachus and Peisistratus by Helen (Hom. *Od.* 4. 296 sqq.), and of Odysseus by Penelope (19. 317 *ἀλλά μιν, ἀμφίπολοι, ἀπονίψατε, κάτθετε δ' εὐνήν*, | *δέμνια καὶ χλαίνας καὶ ῥήγεα σιγαλόεντα*).—**πόνων θελκτήρια**: defined by the following words.

667 **δικαίων τ' ὀμμάτων**: the 'courteous looks' (not grudging or sinister) to which the guest has a right. This sense is derived from the old use of *δίκη* = right and proper behaviour. Hospitality has such a *δίκη* of its own. Cf. Hom. *Od.* 8. 575 *ἠμὲν ὅσοι χαλεποί τε καὶ ἄγριοι οὐδὲ δίκαιοι*, | *οἵ τε φιλόξεινοι*, Pind. *O.* 2. 9 *ὅπιν δίκαιον ξένων*, Ov. *Met.* 8. 677 *super omnia* voltus | *accessere* boni *nec iners pauperque voluntas* (Bothe), Xen. *An.* 7. 7. 46 *ἐμὲ ἐδέξω ἡδέως καὶ δώμασι καὶ φωνῇ καὶ ξενίοις*, Eur. *El.* 395 *πρόθυμος ξένος*, and, for the opposite, Eur. *Alc.* 777 *στυγνῷ προσώπῳ καὶ ξυνωφρυωμένῳ* | *δέχῃ*.—**παρουσία** = *ὁμιλία*. Cf. Eur. *fr.* 7 *ἀνδρῶν δικαίων κἀγαθῶν παρουσίαι* (Stob.), where Orion (*Flor.* 6. 1) has *ὁμιλίαι*.

668 sq. **εἰ δ' ἄλλο κ.τ.λ.**: 'but if, besides the news, there is something to be *done*, requiring more (than off-hand) thought.' With the use of **ἄλλο** cf. Hom. *Od.* 5. 179 *ὀμόσσαι* | *μή τί μοι αὐτῷ πῆμα κακὸν βουλευσέμεν ἄλλο* (where no *πῆμα* has been inflicted).—**ἀνδρῶν**: not = *τῶν ἀνδρῶν*, but 'a task for men,' viz. Aegisthus, whom she apparently scruples to name (cf. 712) until overcome by grief and horror (892).

670 **Δαυλιεύς**. The poet chooses Daulis (or Daulia) simply as a well-known town of Phocis (Hom. *Il.* 2. 520 *Κρῖσάν τε ζαθέην καὶ Δαυλίδα καὶ Πανοπῆα*) and one perhaps made specially familiar to Athenian visitors to Delphi by the fact that it lay near the main road thither. It is idle, if not pedantic, to enquire scrupulously whereabouts Strophius could have been met. The topography is that of *ποίησις*, not of fact. Whither and whence Strophius might be proceeding

all that beseems this house, warm baths, and comforts after toil, the couch, and courteous eyes about you. If, more than this, some business is toward for graver thinking, that is a task for men, and we will let them know.

OR. I am a foreigner, a Daulian from Phocis. As I was on my way, carrying my goods on business of my own to Argos—whereto my feet have brought me and now quit their task—a man I knew not, as he knew not me, fell in with me—Strophius of Phocis, for so our business taught me—and, when he

672 πόδα Dind., but the plural has its point. ϟ. ὁδοῦ Paley, from schol., which, however, points distinctly to its absence.

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was not a question which the audience would ask. It is usual to associate him with Crisa (Soph. *El.* 180 ὁ τὰν Κρῖσαν | βούνομον ἔχων ἀκτὰν | παῖς Ἀγαμεμνονίδας, *i.e.* when in exile with Strophius), but we need not force upon Aeschylus any greater precision than that of Pindar (*P.* 11. 35 Στρόφιον...Παρνασσοῦ πόδα ναίοντ'). There was, indeed, a well-known spot where the Phocian roads forked (Soph. *O. T.* 733 Φωκὶς μὲν ἡ γῆ κλήζεται, σχιστὴ δ' ὁδὸς | ἐς ταὐτὸ Δελφῶν κἀπὸ Δαυλίας ἄγει), but it lay on the wrong side of Daulis for the present travellers to have passed it.

671 **αὐτόφορτον**: a maritime metaphor (cf. πόρθμευσον 681). Hesych. has αὐτόφορτοι· αὐτοδιάκονοι. κυρίως δὲ οἱ ἐν τοῖς ἰδίοις πλοίοις. Σοφοκλῆς Θυέστῃ Σικυωνίῳ. A vessel whose owner trades with cargo of his own ('self-freighted') is opposed to one which carries freight on hire. Cf. Pind. *N.* 6. 31 ἴδια ναυστολέοντες ἐπικώμια. Orestes is no carrier, but a merchant, whose affairs are quite independent of Strophius. The point is reiterated in **οἰκείᾳ**. Wecklein's 'selbst sein Bündel tragend' is an error. Or. is not a pedlar, and he would be a poor ἔμπορος who carried his own pack (cf. 709).—**σάγῃ**. The dat. follows the sense (= πεφορτισμένον).

672 **ὥσπερ δεῦρ' ἀπεζύγην πόδας**. Two renderings are in conflict. (*a*) Joining with στείχοντα, '(going, in fact,) precisely as I had set out to go hither (and nowhere else).' For **ὥσπερ** Paley quotes Hdt. 6. 41 ὥσπερ ὡρμήθη ἐκ Καρδίης πόλιος ἔπλεε διὰ τοῦ Μέλανος κόλπου, Thuc. 8. 23 ὥσπερ ὥρμητο, πλέων...ἀφικνεῖται. But the remark is rather pointless and **ἀπεζύγην** is barely possible in this sense. In Eur. *Phoen.* 329 ἀπήνας...τὰς ἀποζυγείσας δόμων the meaning is 'unyoked.' *Hipp.* 548 οἴκων ζεύξας' ἄπ' (if a sound correction) says nothing for ἀποζυγῆναι. We might add Eur. *El.* 774 ἐπεὶ μελάθρων τῶνδ' ἀπήραμεν πόδα, but ἀπαίρειν is unequivocal, while ἀποζυγῆναι rather suggests the exact opposite of that interpretation. (*b*) 'Just as (in fact) I have completed that journey hither,' *i.e.* 'coming to Argos, as here you see me.' ἀπεζύγην is then 'I have been unyoked,' the verb being the contrary of ὑπεζύγην (Soph. *Aj.* 24 κἀγὼ 'θελοντὴς τῷδ' ὑπεζύγην πόνῳ, *P. V.* 108) or ξυνεζύγην (Eur. *Hipp.* 1389 οἵαις ξυμφοραῖς ξυνεζύγης). Cf. Eur. *Suppl.* 791 εἰ γάμων ἀπεζύγην. The schol. says rightly ἐκ μεταφορᾶς τῶν ἀπολυομένων τοῦ ζυγοῦ ἵππων καὶ ἐπὶ φάτνην ὁρμώντων. Cf. Eur. *Or.* 45 πηδᾷ δρομαῖος πῶλος ὡς ἀπὸ ζυγοῦ, *Bacch.* 1056 ἐκλιποῦσαι ζυγά, Babr. 37. 6 ὁ βοῦς εἰς νομὰς ἀπεζεύχθη.—**δεῦρ'** is construed with the sense (= ἦκω). Cf. 581.—**πόδας**. The plur. suggests the ζεῦγος of a carriage (Hom. *Od.* 4. 39 οἱ δ' ἵππους μὲν λῦσαν ὑπὸ ζυγοῦ), the expression being, no doubt, of the class of the homely proverbial. His πῶλοι were his feet. Somewhat similarly *S. c. T.* 358 σπουδῇ διώκων πομπίμους χνόας ποδῶν.

674 **ἐξιστορήσας κ.τ.λ.**, *i.e.* 'having asked (my) journey and told (his own),' a common interchange of courtesies. Cf. Theoc. 25. 49 ᾧ κε τὸ μὲν εἴποιμι, τὸ δ' ἐκ φαμένοιο πυθοίμην. Weckl. quotes Hor. *Sat.* 1. 9. 62 *unde venis? et* | *quo tendis? rogat et respondet.*—**ὁδόν** = *iter*, not *viam*. The merchant would not need to be told the way.

675 **Στρόφιος ὁ Φωκεύς**: *Ag.* 872. Cf. Soph. *El.* 1111. The article (Soph. *El.* 670 Φανοτεὺς ὁ Φωκεύς) implies position or importance. It approximates to, but is not identical with, the royal sense, *e.g.* Κροῖσος ὁ Λυδός.—The schol. on Eur.

"ἐπείπερ ἄλλως, ὦ ξέν', εἰς Ἄργος κίεις,
πρὸς τοὺς τεκόντας πανδίκως μεμνημένος
τεθνεῶτ' Ὀρέστην εἰπέ, μηδαμῶς λάθῃ.
εἴτ' οὖν κομίζειν δόξα νικήσει φίλων,
εἴτ' οὖν μέτοικον εἰς τὸ πᾶν ἀεὶ ξένον
θάπτειν, ἐφετμὰς τάσδε πόρθμευσον πάλιν.
νῦν γὰρ λέβητος χαλκέου πλευρώματα
σποδὸν κέκευθεν ἀνδρὸς εὖ κεκλαυμένου."
τοσαῦτ' ἀκούσας εἶπον. εἰ δὲ τυγχάνω
τοῖς κυρίοισι καὶ προσήκουσιν λέγων
οὐκ οἶδα, τὸν τεκόντα δ' εἰκὸς εἰδέναι.
ΚΛ. οἶ 'γώ, κατ' ἄκρας εἶπας ὡς πορθούμεθα.

677 μεμνημένως M, but corrected. **678** εἶπε M. **683** εὖ κεκαυμένου Pearson. εὖ κεκλημένου is possible, but ϕ. **687** ΚΛ. Herm., ΘΕΡ. Robort., ΗΛ. Turneb., ΧΟ. (*i.e.* one of the Chorus) Wellauer. ϕ.—ἐνπᾶσ ὡς M, ἐνπᾶσ'

Or. 1235 makes Strophius husband of Anaxibia, the sister of Agamemnon.—**πεύθομαι γὰρ κ.τ.λ.** The speaker deftly reasserts the absence of any personal connection with Orestes and his friends.—**ἐν λόγῳ**: not 'in our talk,' but 'pertinently,' *i.e. à propos* of his message. In Arist. *Poet.* 6. 18 τέταρτον δὲ τῶν ἐν λόγῳ (Bywater) should be read for μὲν λόγων.

676 ἄλλως: 'in any case.' Hdt. 7. 16 εἴπερ γε καὶ ἄλλως ἐθέλει φανῆναι, 8. 30, schol. to v. 462.—**κίεις**: an epic verb, used by Aesch. alone of the tragedians (*Suppl.* 513, 864, *Pers.* 1069).—For the probability of a message being thus casually entrusted see Introd. p. lxxvi.

677 τοὺς τεκόντας. The plur. may be merely allusive, but it is probable that Or. artfully affects ignorance of the real situation.—**πανδίκως**: not simply = παντελῶς, but 'acting fairly' (by your trust). Cf. *Eum.* 807 πανδίκως ὑπίσχομαι.

678 τεθνεῶτ'...εἰπέ: a rather rare construction, but cf. Soph. *El.* 676 θανόντ' Ὀρέστην νῦν τε καὶ πάλαι λέγω, *O. C.* 1580 λέξας Οἰδίπουν ὀλωλότα (and *Ag.* 677 λέγουσιν ἡμᾶς ὡς ὀλωλότας).—**μηδαμῶς λάθῃ**. The message is assumed to be so remote from the personal interest of the bearer that he might easily forget it.—**λάθῃ**: more probably 2nd pers. than 3rd.

679 sq. **εἴτ' οὖν...εἴτ' οὖν**. The second **οὖν** is the element habitual in the expression of alternatives, the first is connective (*igitur*). (The order εἴτ' οὖν...εἴτε is no less allowable: *Ag.* 496, Soph. *O. T.* 1049, *El.* 199 &c.).—**κομίζειν**: a vox propria in connection with the dead.

680 sq. **μέτοικον...θάπτειν**. The usual interpretation is 'bury him abroad, (to remain) a *foreigner* for all time to come' (cf. πιστὸς εἰς τὸ πᾶν χρόνου *Eum.* 673), *i.e.* never to cease to be a ξένος, as he would cease if restored, even in death, to his own country. But a much better sense is 'bury him abroad, (to be) entirely and for ever our *guest*.' This is recommended by the superior point of εἰς τὸ πᾶν (of hospitality carried to its last manifestation) and gives the correct attitude for Strophius, who is ready thus to continue the 'hospitality,' if the relatives desire it. The other rendering would convey a reproach, and practically a direction, to the relatives.—**μέτοικον**: cf. *Pers.* 322 σκληρᾶς μέτοικος γῆς ἐκεῖ κατέφθιτο, Eur. *Heracl.* 1032 καὶ σοὶ μὲν εὔνους καὶ πόλει σωτήριος | μέτοικος ἀεὶ κείσομαι κατὰ χθονός.

681 ἐφετμὰς τάσδε: 'injunctions to such effect.'—**πόρθμευσον**: cf. 671 αὐτόφορτον, Eur. *I. T.* 735 ὅρκον δότω μοι τάσδε πορθμεύσειν γραφάς (= τήνδε δέλτον εἰς Ἄργος φέρειν of *ibid.* 733).

682 sq. **νῦν**: 'as it is.'—**λέβητος χ. πλευρώματα**: not mere tragic periphrasis. The solid urn has the ashes in safe keeping. Cf. Soph. *El.* 54 τύπωμα χαλκόπλευρον.—**εὖ κεκλαυμένου**: *i.e.* he died among friends and received his due of tears; Eur. *Bacch.* 1285 ϕῶτ γμένον γε (Tyrrell n.). The suggestion **εὖ κεκαυμένου** obliterates a nice touch.

had asked my way and told me his, he said 'Since thou art wending, Sir, as 'tis, to Argos, bear faithfully in mind and tell his parents "Orestes is dead." Do not forget, I beg. Then, whether his friends resolve to bring him home or to bury him abroad, our denizen, wholly and aye our guest, convey that bidding back to me. Meanwhile a casket with its sides of bronze covers the ashes of a man bewept right well.'

That was my message, and I give it. Whether I at this moment speak to them with whom it rests, and whose concern it is, I know not; but the parent is like to know.

CLYT. Ah me! That news of thine! That our last hold is

ὡς m. I should suggest ἐνστάσεως (ϟ) or (less readily) εἰ στάσεως, but print Bamberger's εἶπας ὡς as a commonly adopted, though but half approved, text. It might also be conjectured that πᾶσιν ('in all respects') was explained by ἐν πᾶσιν,

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684 τοσαῦτ': *i.e.* no more and no less.—**ἀκούσας** is stressed: 'I only tell what I was *told*.'—**τυγχάνω**: with the sense of hitting the mark, 'if I am speaking to the right people.'

685 τοῖς κυρίοισι: sc. *τοῦ πράγματος*, not *τῶν δόμων* (as Con.), *i.e.* 'those who have to decide.' The added term is explanatory.

686 τὸν τεκόντα δ' κ.τ.λ.: 'but the parent is likely to know,' *i.e.* but, if it be the parent, that parent will know. Meanwhile there may be an underlying meaning intelligible to the audience, 'and yet it is natural to know one's (my) parent.' For, though *εἰδέναι* cannot = *γιγνώσκειν* in the sense of *connaître*, it is normal Greek in the sense *εἰδέναι τὸν τεκόντα ὅστις ἐστί*.—This rendering has been ignored in favour of others less probable: (1) 'a man's father ought to hear news like this,' (2) 'but it is the parent who ought to be informed' (Verrall). These interpretations produce a harsh and improbable variation in the meanings of *οἶδα*, *εἰδέναι*.

687—695 Modern editors are almost unanimous that this speech belongs to Clytaemnestra. Turnebus, followed by Blomfield, Klausen and others, assigned it to Electra. In the latter view the sister, though in the secret, plays her part in assisting the plot, whereas the tone of the speech is regarded as inconsistent with Clytaemnestra's known feelings. But the arguments (most of which are named by Sidgwick) for making Clyt. the speaker are overwhelming. (1) The appearance of Electra at the door is unexplained and contrary to Greek etiquette; (2) by sending El. within (552 sq., 577) to keep watch the poet closes that rôle of the actor and leaves him free to play Clytaemnestra; (3) such an outburst from El. would be highly injudicious, since this is no time to provoke Clyt.; (4) Clyt. would naturally make some answer to the news; (5) the answer which the poet puts in her mouth is another example of his consummate realisation of character. (*a*) As the mother, she cannot but feel, at least for the moment, some natural pang. In Sophocles her hostility to her son is avowed, and yet, on the news of his death, she exclaims (*El.* 766) *ὦ Ζεῦ, τί ταῦτα; πότερον εὐτυχῆ λέγω, | ἢ δεινὰ μέν, κέρδη δέ; λυπηρῶς δ' ἔχει, | εἰ τοῖς ἐμαυτῆς τὸν βίον σῴζω κακοῖς.* | ... | *δεινὸν τὸ τίκτειν ἐστίν· οὐδὲ γὰρ κακῶς | πάσχοντι μῖσος ὧν τέκῃ προσγίγνεται.* In Aesch. her attitude is not that of an open enemy (cf. *Ag.* 868 sqq., where, as here, she claims to have sent Or. out of the way for his own safety). (*b*) A salient feature in her character, shewn throughout the *Agamemnon*, is hypocrisy in the grand style, a wickedness strictly scrupulous of appearances, and before the Phocian strangers she acquits herself with credit, without forcing herself to say anything very tender after all. (*c*) With a very human mixture of unreason, casuistry and real conviction, she lays all the blame upon the family curse (cf. *Ag.* 1476 *νῦν δ' ὥρθωσας στόματος γνώμην, | τὸν τριπάχυντον | δαίμονα γέννης τῆσδε κικλήσκων*, 1501 sqq.). (*d*) The passage is not without its sinister ironies (692 sq.).

687 κατ' ἄκρας...πορθούμεθα. The metaphor is from a town with its last stronghold (*ἀκρόπολις*) taken. Cf. Hom.

ὦ δυσπάλαιστε τῶνδε δωμάτων Ἀρά,
ὡς πόλλ' ἐπωπᾷς, κἀκποδὼν εὖ κείμενα
τόξοις πρόσωθεν εὐσκόποις χειρουμένη
φίλων ἀποψιλοῖς με τὴν παναθλίαν.
καὶ νῦν Ὀρέστης—ἦν γὰρ εὐβούλως ἔχειν
ἔξω νομίζων ὀλεθρίου πηλοῦ πόδα—
νῦν δ', ἥπερ ἐν δόμοισι βακχείας καλῆς
ἰατρὸς ἐλπὶς ἦν, παροῦσαν ἐγγράφῃ.

whence (with a false elision) *ἐν πᾶσ(ι)*. **689** *ἐπωπαῖς* Verrall. **691** *φίλων τ'* Hartung, without comma at *ἐπωπᾷς* and with *κἀκποδὼν* = 'even though afar.' **692** *καὶ μὴν* Orelli. ⸸ .—*ἦ* M.—*ἦν γὰρ εὐβόλως* Porson, *ἦν ἄρ οὐ καλῶς* Hartung.—*ἔχων* M, which I have corrected (cf. 136). **693** *κομίζων* schol. and several editors. Introd. p. xcv. **694** *νῦν δ'ἥπερ* M (with *ζτ* in marg.). *ἥπερ ἦν* Weil.

Il. 13. 772 *νῦν ὤλετο πᾶσα κατ' ἄκρης | Ἴλιος αἰπεινή*, Eur. *Hel.* 691 *ὦ πᾶν κατ' ἄκρας δῶμ' ἐμὸν πέρσας Πάρις*. This fact and the noun in Eur. *Phoen.* 1176 *κατ' ἄκρων περγάμων ἐλεῖν πόλιν* make it natural to ask whether the corruption **ἐνπᾶσ ὡς** does not hide some genit. which rounds off the metaphor. Since *π* and *στ* are often confused, the conditions are best satisfied by **ἐνστάσεως** ('our last place of resistance'). Cf. *ἔνστάτης* (Soph. *Aj.* 104), *ἐνίστασθαι*, *statio*. Synizesis (as in *μάντεως*, *Μενέλεως*, *Θησέως*, *ἀνεψγμένος*) is not restricted to words which form a simple iambus (*e.g. πόλεως*).—With Bamberger's **εἶπας ὡς** cf. *Pers.* 303 *ἐμοῖς μὲν εἶπας δώμασιν φάος μέγα*, Soph. *El.* 1456 *ἦ πολλὰ χαίρειν μ' εἶπας οὐκ εἰωθότως*.

688 **δυσπάλαιστε**: cf. 338 *οὐκ ἀτρίακτος ἅτα;* (n.). The grip of the Curse cannot be eluded by any stratagem (*πάλαισμα*, *στροφή*). The immediate change of the figure to that of an archer is less felt in Greek, *παλαίειν* constituting already a sufficiently 'faded metaphor' to be accepted as practically = *συνεῖναι μάχεσθαι*. Cf. *P. V.* 952 *τοῖον παλαιστὴν νῦν παρασκευάζεται | ἐπ' αὐτὸς αὐτῷ, δυσμαχώτατον τέρας*. —**δωμάτων Ἀρά**: which began with the imprecation of Thyestes (*Ag.* 1600 *μόρον δ' ἄφερτον Πελοπίδαις ἐπεύχεται κ.τ.λ.*). Cf. *Ag.* 1476 sqq., 1501 sqq., 1564 sq.

689—691 **ὡς πόλλ' ἐπωπᾷς**: lit. 'upon how many things dost thou keep thine eye!'='how all-embracing thy survey!'—**ὡς** belongs also to the following clause (*καὶ ὡς ἀποψιλοῖς κ.τ.λ.*).—**ἐπωπᾷς** = *ἐπισκοπεῖς*, *τηρεῖς*.—**κἀκποδὼν εὖ κείμενα**. Not, of course, 'lying well out of reach' (a contradiction in terms), but 'carefully removed.' *κείμενα* = *τεθειμένα*, and the whole, prosaically expressed, = *καὶ εἴ τίς τι ἐπιμελῶς ὑπεκτίθεται*.—**πρόσωθεν εὐσκόποις** = *ἐκηβόλοις*, but blending the senses of *σκοπός* ('well-aimed') and *σκοπεῖν* ('keen-sighted').—**ἀποψιλοῖς**: 'dost keep stripping me.' She had already lost Iphigenia.

692—695 See crit. n. and, for an examination of the scholia upon the passage, Introd. pp. xcv sqq.

692 sq. **καὶ νῦν κ.τ.λ.**: a new proof of the continual *ἀποψίλωσις*. Cf. Soph. *Aj.* 1—3 *ἀεὶ μέν, ὦ παῖ Λαρτίου, δέδορκά σε | πεῖρᾶν τιν' ἐχθρῶν ἁρπάσαι θηρώμενον, | καὶ νῦν ἐπὶ σκηναῖς σε ναυτικαῖς ὁρῶ*, Hom. *Il.* 1. 107 *αἰεί τοι τὰ κάκ' ἐστὶ φίλα φρεσὶ μαντεύεσθαι | ... | καὶ νῦν ἐν Δαναοῖσι θεοπροπέων ἀγορεύεις κ.τ.λ.*—**νῦν** is resumed by **νῦν δ'** after the parenthesis. Cf. Soph. *El.* 783—786, *O. T.* 258—263. —**Ὀρέστης**. The sentence would naturally have continued with the metrical equivalent of *ὅσπερ* (*μόνος*) *ἐλπὶς ἦν ἐν δόμοις τὴν* (*σὴν*) *καλὴν βακχείαν ἰωμένη, παρὼν ἐγγράφεται, i.e.* 'and now Orestes, who (alone) was the hope in the house to cure thy fine revelling, is entered (in thy list) as "Present".' A parenthetical comment (to point the application of vv. 689 sq. *κἀκποδὼν εὖ κείμενα κ.τ.λ.*) is, however, interposed, and the construction is diverted to 'yes! the hope which *did* exist to cure thy revelling, thou dost record as "Present".'

ἦν...νομίζων: 'he fancied.' See 136 (n.) and add Soph. *O. T.* 580 *ἂν ἢ θέλουσα πάντ' ἐμοῦ κομίζεται*, 1283.—***ἔχειν ἔξω... πηλοῦ πόδα**. A proverbial phrase: Zenob.

stormed! O all-o'erpowering Curse upon this house! How wide thy vision ranges! Though a thing be put right well aloof, how with thine arrows surely aimed thou bringest it down from far, and dost strip my dear ones from me—all-miserable me!

And now, Orestes...for shrewdly, as he thought, was he keeping his foot out of the deadly clay...Yes, the hope that used to be within the house, to physic high revelling, thou dost now write 'Present' in thy roll.

If this were correct, *σὴν παροῦσαν* ('present as thine') might be read in the next line. *ἢ παρῆν* Schwerdt.—*βακχίας* M, corr. Turnebus.—Conjectures *e.g. κακῆς* (Portus), *ζάλης* (Emper.), *ἅλης* (Coningt.) are unnecessary. ⏚. **695** *ἀποῦσαν* Canter, *προδοῦσαν* Pauw, *παρ' οὐδὲν* Butler, *ῥαγεῖσαν* Herwerden, *ἐλπίς, μὴ παροῦσαν* Schwerdt. See Introd. p. xcvii. A variant text perhaps had *ἀπ' ἔρρουσαν γράφε*, but that of M is sound. ⏚.—*ἐγγράφει* M. Introd. p. xcix. *ἔγγραφε* Steph. (from

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3. 62 *ἐκτὸς πηλοῦ πόδας ἔχειν ἐπὶ τῶν ἔξω κινδύνου καθεστώτων*, *Psalm* 40. 2 *He brought me...out of the miry clay and set my feet upon a rock*, *P. V.* 279 *ἐλαφρόν, ὅστις πημάτων ἔξω πόδα | ἔχει, παραινεῖν*, Eur. *Heraclid.* 109 *καλὸν δέ γ' ἔξω πραγμάτων ἔχειν πόδα | εὐβουλίας τυχόντα τῆς ἀμείνονος*, *Hipp.* 1293 *πήματος ἔξω πόδα τοῦδ' ἀπέχεις*, Soph. *Phil.* 1260 *ἴσως ἂν ἐκτὸς κλαυμάτων ἔχοις πόδα.*—**ὀλεθρίου** is a necessary addition, since *πηλοῦ* alone would mean the mire of trouble, not of death.

[The MS reading **ἦν γὰρ εὐβούλως ἔχων, | ἔξω νομίζων κ.τ.λ.** is contrary to the facts, even if we accept it as Greek by translating *νομίζων* either (*a*) 'keeping' 'moving' = *νωμῶν, νέμων* (Pind. *N.* 6. 15 *ἴχνεσιν ἐν Πραξιδάμαντος ἑὸν πόδα νέμων*), by a rare but perhaps admissible use (cf. 797 n.), or (*b*) 'thinking,' a meaning which, in the absence of either infin. or predic. adj., seems impossible. **κομίζων** (from schol.) is favoured by many editors. To be in accord with the truth this must be rendered (*a*) 'for he, being well-advised, was trying to keep (*ἦν κομίζων*) &c.' But we may deny that Aesch. was likely to insert the awkward and superfluous *ἔχων* between *ἦν* and its own participle: (*b*), with a change in the whole structure of the passage (*καὶ νῦν Ὀρέστης ἦν γὰρ εὐβούλως ἔχων, ἔξω κομίζων ὀλεθρίου πηλοῦ πόδα. | νῦν δ' κ.τ.λ.*, *γὰρ* being placed late in order to throw emphasis upon *Ὀρέστης*): 'For (as an example) in the present case Or. was acting prudently in trying to keep his foot out of the mire: and yet...']

694 *νῦν δ' κ.τ.λ.* See last note (init.). The metaphor is from a physician checking a delirium. Only one hope was left to the house to prevent entire possession by the revelling *Ἀρά* (cf. 564 *δαιμονᾷ δόμος κακοῖς*).—**βακχείας** depends upon **ἰατρὸς**. The sense is not simply *μανίας* (nor in Plat. *Symp.* 218 B *τῆς φιλοσόφου μανίας τε καὶ βακχείας*) but the frenzy from orgies. Cf. *Ag.* 1187 *καὶ μὴν πεπωκώς γ', ὡς θρασύνεσθαι πλέον, | βρότειον αἷμα κῶμος ἐν δόμοις μένει, | δύσπεμπτος ἔξω, συγγόνων Ἐρινύων.*—**καλῆς**: *i.e.* from the point of view of the Curse herself, 'fine (high) revelling.' So long as it is held in check by the *ἰατρός* it is not *καλή*. Cf. Soph. *fr.* 848 *οἶκοι μένειν δεῖ τὸν καλῶς* ('completely') *εὐδαίμονα.*

695 **ἰατρὸς**: the professional term naturally has no fem. (*ἰάτρια* belongs to comedy). Cf. Alcm. *fr.* 23. 87 *ἐγὼν δὲ τᾷ μὲν Ἀΰτι μαλίστᾳ | ἀνδάνην ἐρῶ· πόνων γὰρ | ἄμιν ἰάτωρ ἔγεντο.*—**ἦν**. The position is chosen for stress: '*used* to be.'—**παρῆσαν ἐγγράφῃ**: 'thou dost register as "Present".' The metaphor is from the *πάρειμι* (*adsum*) of a muster-roll, or the *πάρεστι* of an inventory or register. Similarly Soph. *O. T.* 1283 *νῦν δὲ τῇδε θἠμέρᾳ | στεναγμός, ἄτη, θάνατος, αἰσχύνη, κακῶν | ὅσ' ἔστι πάντων ὀνόματ', οὐδέν ἐστ' ἀπόν* ('is missing'), Hdt. 6. 53 *τούτους...τοῦ θεοῦ ἀπεόντος καταλεγομένους* ('without reckoning the god'). Probably there is the same allusion in Eur. *fr.* 519 *δειλοὶ γὰρ ἄνδρες οὐκ ἔχουσιν ἐν μάχῃ | ἀριθμόν, ἀλλ' ἄπεισι κἂν παρῶσ' ὅμως.* The Curse claims her own, and, as she gathers in each hope of the house, she registers it as 'received,' 'paid,' or 'present.'—With the sense in general cf. Soph. *El.* 305 *τὰς οὔσας τέ*

ΟΡ. ἐγὼ μὲν οὖν ξένοισιν ὧδ' εὐδαίμοσιν
κεδνῶν ἔκατι πραγμάτων ἂν ἤθελον
γνωστὸς γενέσθαι καὶ ξενωθῆναι· τί γὰρ
ξένου ξένοισίν ἐστιν εὐμενέστερον;
πρὸς δυσσεβείας <δ'> ἦν ἐμοὶ τόδ' ἐν φρεσίν,
τοιόνδε πρᾶγμα μὴ καρανῶσαι φίλοις
καταινέσαντα καὶ κατεξενωμένον.
ΚΛ. οὗτοι κυρήσεις μεῖον ἀξίως σέθεν,
οὐδ' ἧσσον ἂν γένοιο δώμασιν φίλος·
ἄλλος δ' ὁμοίως ἦλθεν ἂν τάδ' ἀγγελῶν.
ἀλλ' ἔσθ' ὁ καιρὸς ἡμερεύοντας ξένους
μακρᾶς κελεύθου τυγχάνειν τὰ πρόσφορα·
ἄγ' αὐτὸν εἰς ἀνδρῶνας εὐξένους δόμων,

schol.), ἐγγράφου L. Schmidt. **696** ὧν M, with οὖν written above by m. **698** γνωτὸς Wecklein. See Jebb on Soph. *O. T.* 361. The forms with σ are analogical in origin and therefore the later, but Aesch. could use either. **700** δ' was added by Portus. ⏑ . ἦν δ' Abresch. πρὸς δ' εὐσεβείας Heimsoeth (with ἦν ἐν φρεσίν = ἐνθύμιον ἦν). Perhaps a question πῶς δ' εὐσεβείας ἦν is not improbable.

μοι | καὶ τὰς ἀπούσας ἐλπίδας διέφθορεν, 809 ἀποσπάσας γὰρ ⟨τῆς⟩ ἐμῆς οἴχῃ φρενὸς | αἵ μοι μόναι παρῆσαν ἐλπίδων ἔτι.—**ἐγγράφῃ**: a technical word, like ἀπογράφειν, διαγράφειν (Eur. *El.* 1073 διάγραφ' ὡς οὖσαν κακήν). The middle is frequent.

696 **ἐγὼ μὲν οὖν**. Orestes excuses himself for being an ἄγγελος κακῶν, and says in effect 'I trust you have no feeling against *me*. I should have been more welcome, of course, if my tidings had been good, but I had no alternative.'—**ἐγὼ μὲν** = ἔγωγε (cf. 399, *Suppl.* 340, *P. V.* 1068).—**οὖν**: 'I must tell you.'—**εὐδαίμοσιν**: *beatis* in the material sense of wealth and position. Cf. Plat. *Rep.* 406 c ἐπὶ τῶν δημιουργῶν)(ἐπὶ τῶν πλουσίων τε καὶ εὐδαιμόνων. The expression of such a sentiment is not to be judged by modern standards of good taste.

697 **κεδνῶν** bears the stress of the line.—**πραγμάτων**: 'circumstances,' but in a sense (cf. πρᾶξις) akin to εὖ πράσσειν, εὐπραξία. Cf. *Ag.* 651 σωτηρίων... πραγμάτων εὐάγγελον.—It was accepted that the character of the news reflected on the messenger. Cf. εὐαγγέλια στεφανοῦν (τὸν ἄγγελον), *Pers.* 256 κακὸν μὲν πρῶτον ἀγγέλλειν κακά, Eur. *Med.* 1127 κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις | τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσῃ, *inf.* 704.

698 sq. **τί γὰρ ξένου κ.τ.λ.** 'For what is there more well-wishing than guest to host?' We may guess that the expression was proverbial. Cf. Hdt. 7. 237 ξεῖνος ξείνῳ εὖ πρήσσοντί ἐστι εὐμενέστατον πάντων.—**ἐστιν** is perhaps more than the copula. [A possible interpretation is that implied in the schol. ἢ τὸ ἀγαθὰ ἀγγεῖλαι, viz. 'for what (recommendation) in a guest is more grateful to his hosts?' The partit. gen. is easily defensible, but the sense of εὐμενέστερον is strained.]

700 **πρὸς δυσσεβείας δ'**. See crit. n. The particle appears indispensable, since this is strongly emphasized as the contrary side of the question.—**ἦν**: either = ἦν ἂν (Goodwin *M. and T.* § 416) or, strictly, 'I regarded it' (when I was telling the news).—**ἐμοὶ**: *me quidem iudice*.

701 sq. **τοιόνδε**: of such importance.—**καρανῶσαι**: cf. 526 (n.).—**φίλοις**: *i.e.* persons who (like you) have treated me with friendliness. He would scarcely call Strophius φίλος, but by Clyt. he has been offered the kindness of hospitality (664 sqq.) before he can tell his tale. [We can hardly understand the word without further qualification as = 'to the friends of Orestes.']—**καταινέσαντα κ.τ.λ.**: 'after promising (to Strophius) and being bound

Or. Be sure, for my part, with hosts so blest as ye, I would rather have made me known and ta'en a welcome for acceptable news. For where is goodwill greater than from guest to host? But it were, I trow, a wicked thought, not to fulfil for friends a task like this, when I was bound, by hospitality as well as by my word.

Clyt. Nay, thou shalt none the less be treated as is thy due. Thou must lose nothing of thy welcome here. Another, if thou hadst not, would have come to bear this news.

But 'tis the time for guests, who work at long travel through the day, to have their needs supplied. [*To a Servant.*] Take him and lodge him well in the men's chambers, and his atten-

703 *μείων* M (corrected).—*ἀξίων* Pauw, *ἀξίας* Dindorf. †. **706** *ἡμερευκότας* Weil. †.—*ξένος* M (corrected). **707** *μακρὰς κελεύθους* Bamberger. †.—Several editors think *τὰ πρόσφορα* corrupt, but it was at least in the archetype of M, otherwise the next three lines would hardly have been omitted. *τὰ σύμφορα* Heimsoeth, *θελκτήρια* Wecklein. †. **708**—**710** are given in the marg. by m, after being

by hospitality (on your part).' Suid. quotes (from Soph.) *καταινέσαντος· συγκαταθεμένου*. Cf. Soph. *O. C.* 1633 *καταίνεσον | μήποτε προδώσειν*. The repeated **κατ-** (in preference to *e.g.* *ξυναινέσαντα*) emphasizes the obligation.

703 sq. **κυρήσεις**: 'shall fare,' with adv. as in *S. c. T.* 23 *καλῶς τὰ πλείω πόλεμος ἐκ θεῶν κυρεῖ*, Soph. *El.* 1424 ΗΛ. *Ὀρέστα, πῶς κυρεῖτε;* ΟΡ. *τἀν δόμοισι μὲν | καλῶς*. Cf. *τυγχάνειν καλῶς* (212).—It would appear that *κυρεῖν, τυγχάνειν*, or their equivalent, were part of a formula in rewarding a newsbearer. Cf. Eur. *El.* 358 *ἀντὶ γὰρ χρηστῶν λόγων | ξενίων κυρήσεθ'*, Soph. *El.* 797 *πολλῶν ἂν ἥκοις, ὦ ξέν', ἄξιος τυχεῖν* followed (800) by *οὕτ' ἐμοῦ καταξίως | πράξειας οὔτε τοῦ πορεύσαντος ξένου*, Eur. *H. F.* 265 *ὁ δ' ὠφελήσας ἀξίων οὐ τυγχάνει*.—**σέθεν** is necessary to determine the sense: '*you* are not to blame; and we shall not fail in what is due to *you*.'—**ἂν γένοιο**. The fut. *κυρήσεις* makes a promise, this states a logical position.

706 **ἀλλ' ἔσθ' ὁ καιρὸς κ.τ.λ.** The art. was established. Cf. Soph. *O. T.* 1050 *σημήναθ', ὡς ὁ καιρὸς ηὐρῆσθαι τάδε*, Ar. *Plut.* 255 *σπεύδεθ', ὡς ὁ καιρὸς οὐχὶ μέλλειν, Thesm.* 661 *ὁ καιρὸς ἐστι μὴ μέλλειν ἔτι*, [Plat.] *Axioch.* 364 B.—**ἡμερεύοντας**: not = *ἡμερεύσαντας*, but the remark is general (= *οἵτινες ἡμερεύουσι*). For the word cf. Poll. 1. 64 *τὸ δι' ὅλης τι πρᾶξαι ἡμέρας ἡμερεῦσαι καὶ διημερεῦσαι· οἷον ἐπὶ τῶν βαναύσων ὁ Πλάτων εἴρηκε, πρὸς πῦρ ἡμερεύοντας*. [Eur.] *Rhes.* 361 *Τροία...παναμερεύσει | θιάσους*.

707 **μακρᾶς κελεύθου**: partitive. Cf. Hdt. 3. 105 *προλαμβάνειν τῆς ὁδοῦ*, Hom. *Il.* 24. 264 *ἵνα πρήσσωμεν ὁδοῖο*, Ar. *Ran.* 174 *ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ*. Travellers who have made a full day's progress are said to have done 'a day's work *toward* (the accomplishment of) their journey.' To make the words either a gen. of equivalence (or payment), like that of v. 145 (n.), or directly dependent on *τὰ πρόσφορα* (Eur. *Hel.* 508 *τὰ πρόσφορα | τῆς νῦν παρούσης συμφορᾶς αἰτήσομαι*) would leave *ἡμερεύοντας* very bald.—**τυγχάνειν τὰ πρόσφορα**. The accus. (strictly speaking 'internal'), though of a neuter adj., is more noticeable than usual. Easier are Soph. *Ant.* 778 *τεύξεται τὸ μὴ θανεῖν, O. C.* 1106 *αἰτεῖς ἃ τεύξῃ*, 1168, Eur. *Phoen.* 1666 *οὐ γὰρ ἂν τύχοις τάδε, Hec.* 51, *Med.* 259. But *τὰ πρόσφορα* had evidently become simply an adverbial phrase (= *προσφόρως*). Cf. Eur. *Hipp.* 111 *ὅπως ἂν...γυμνάσω* (the horses) *τὰ πρόσφορα, inf.* 710.—**τὰ πρόσφορα**: Eur. *Hel.* 429 (of hospitality), *Alc.* 148 *οὔκουν ἐπ' αὐτῇ πράσσεται τὰ πρόσφορα* (= *iusta* of the dead). With the definition of Hesych. *πρόσφορον· ἐπιτήδειον, ἁρμόζον*, cf. Pind. *P.* 4. 230 *ξείνι' ἁρμόζοντα*.

708 **ἅγ' αὐτόν**. There is no need to understand the preceding *ἀλλ' ἔσθ' κ.τ.λ.* as = *ἀλλ' ἐστὶ γὰρ κ.τ.λ.* Those words were a reflection addressed to the company; at these Clyt. turns to a servant.

ὀπισθόπους δὲ τούσδε καὶ ξυνεμπόρους·
κἀκεῖ κυρούντων δώμασιν τὰ πρόσφορα. 710
αἰνῶ δὲ πράσσειν ὡς ἐπ' εὐθύνῳ τάδε.
ἡμεῖς δὲ ταῦτα τοῖς κρατοῦσι δωμάτων
κοινώσομέν τε κοὐ σπανίζοντες φίλων
βουλευσόμεσθα τῆσδε συμφορᾶς πέρι.

ΧΟ. εἶεν, φίλιαι δμωίδες οἴκων, 715
πότε δὴ στομάτων
δείξομεν ἰσχὺν ἐπ' Ὀρέστῃ;
ὦ πότνια χθὼν καὶ πότνι' ἀκτὴ

omitted by M through homoeoteleuton. **709** ὀπισθόπουν δὲ τόνδε καὶ ξυνέμπορον Pauw, too boldly and under a misconception. ὀπισθόπουν τε τοῦδε Herm. (τε Bamb. ϕ). **710** δώμασι M. ϕ. σώμασιν H. Voss. Schütz brackets the line. **711** ἐπευθύνωι M, which Verrall retains. ϕ. ὑπευθύνῳ Turnebus. There is no

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Cf. Eur. *Alc.* 546 ἡγοῦ σὺ τῶνδε δωμάτων ἐξωπίους | ξενῶνας οἴξας, *El.* 360.—**αὐτὸν**: *ipsum*, 'the master.'—**εὐξένους** is in a measure proleptic, 'and make them comfortable.'

709 **ὀπισθόπους.** For the form of accus. cf. Ar. *fr.* 235 πουλύπους καὶ σηπίας. Epic has nom. ἀελλόπος, ἀρτίπος and lyric an accus. πώλυπον; but there is no need to assume a nom. ὀπισθόπος, the accus. plur. here being simply analogical (heteroclite). ὀπισθόπουν, δίπουν, Οἰδίπουν and the like follow the lead of *e.g.* νοῦν, εὖνουν. Hence also other cases, *e.g.* Οἰδίπου, πουλύπων &c. Kühner-Blass *Gr. Gramm.*[3] pp. 540 sq.—The attendants in question are the slaves who originally accompanied Orestes and Pylades as bearers of their baggage (στρώματα, στρωματόδεσμα). Becker-Göll *Charikl.* II. pp. 6 sq.—**δὲ** should not be changed to **τε**. The particle has a certain corrective or supplementary force: 'that is to say, lead...' or 'and, I mean, lead....' The use corresponds to that well known in *e.g. Pers.* 154 μήτηρ βασιλέως, βασίλεια δ' ἐμή and the like.

710 **κυρούντων...τὰ πρόσφορα** = κυρούντων προσφόρως. Compare 703 (n.) with 707 (n.).—**δώμασιν** is surely correct. Cf. 665 (n.). The expression is in character. Clyt. does not descend to details; her servants will know what is worthy of the house (Xen. *Oec.* 2. 5 ξένους προσήκει πολλοὺς δέχεσθαι καὶ τούτους μεγαλοπρεπῶς).—The position of the dat. is that which would be normal with the equivalent sense προσφόρως, ἐπεικότως.

711 **ὡς *ἐπ' εὐθύνῳ:** 'as in the power (or presence) of one who calls you to account.' Cf. *Pers.* 830 εὔθυνος βαρύς, *P. V.* 77 ὡς οὐπιτιμητής γε τῶν ἔργων βαρύς. Verrall defends the compound **ἐπευθύνῳ** by the analogy of ἐπίμομφος, ἐπικίνδυνος. For writing of the time of Aesch. the reading in the text is, of course, absolutely identical with that of M.

712 **ταῦτα:** 'that matter (of Orestes),' to which she reverts after **τάδε**.—**τοῖς κρατοῦσι δωμάτων** = τοῖς στεγάρχοις. Cf. 654, 730. For her reticence as to the name cf. 669 (n.).

713 sq. **κοινώσομέ τε.** Strictly speaking **τε** is not 'trajected,' but the coming verb, which was also to have governed ταῦτα, is replaced by another turn of expression.—**κοὐ σπανίζοντες φίλων.** To mere ξένοι this should sound like self-comfort in the assurance that she has friends to advise her well in her loss; but as a fact Clyt. feels a certain uneasiness as to possible complications, and a warning hint is thrown out for the benefit of all hearers who may be concerned.—**συμφορᾶς.** The word is neutral, 'this chance' or 'situation.' Her hearers may be left to accept it in the sense 'disaster.'

715 sqq. Orestes and his company have been led inside, and Clytaemnestra also has retired. Verrall holds that 'the

dants here and fellow-travellers; and let them be treated as becomes our house. And act, I warn thee, as though one stood to call thee to account.

Meanwhile we will impart that news to them who rule the house, and—for we lack not friends—we will debate of this which hath befallen.

[ORESTES *and his company are led in.*
CLYTAEMNESTRA *follows.*

CHO. Ah, loyal handmaids of the house, how long yet ere we shew what our lips can do to serve Orestes?

O Earth august, O august pile of the grave, that liest now

proof that the schol. had anything but *ἐπευθύνῳ*. **712** M has a *παράγραφος*. **713** *κοινώσωμεν* M, corr. Guelf. **714** *βουλευόμεθα* M, corr. Stephanus. **715** Only the *παράγρ.* appears.—Christ gives 715—717 to the Coryphaeus, and the rest of the anapaests to the whole Chorus. The relation of the parts has, however, often been mistaken. ⏚.—*φιλίαι* M (with *ζτ* in marg.), corr. Heath.—**δωμῳδες** M,

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action is now supposed to pass in the interior' of the house (*i.e.* in the court), and an entire change (real or imaginary) of scene at v. 714 would no doubt tend to rationalise—perhaps beyond the requirements of Greek tragedy—the position of the Chorus. But the special direction to Electra in 552 (*τήνδε μὲν στείχειν ἔσω*) and 577 (*σὺ μὲν φύλασσε τἀν οἴκῳ*) seems to leave the Chorus to watch without; the Chorus speaks (786) of *τὸν ἔσω μελάθρων* and (848) of *ἔσω παρελθεῖν* as if it was itself outside; outside is the best position for keeping a watch on the movements of an outgoing messenger and on the arrival of Aegisthus. It might, indeed, be answered that to be in the court is still to be *ἔξω* relatively to the actual chambers of the house, and that intercepting could be done equally well inside the gates. In v. 728 (q.v.) the nurse may be proceeding either towards the gates or out of them, but the words at least shew that the Chorus is placed *near* the gates. The chief evidence, however, for a position outside is to be found in the appeals to Apollo Aguieus (802) and Hermes *προπύλαιος* (808), which are naturally made where the emblems of those deities are visible, viz. in the street.

715 **εἶεν, φίλιαι**: cf. *Ag.* 1650 *εἶα δή, φίλοι λοχῖται* (where the Chorus exhort each other). *φίλιαι*, though it may = *φίλαι*, is here used in its more proper sense, 'friendly to the cause' (*Ag.* 1493).—**δωμῳδες οἴκων**: *i.e.* who have the best interests of the house at heart.

716 sq. **πότε δὴ κ.τ.λ.**: *πότε ἐπευξόμεθα;* schol. Many commentators accept this and take vv. 718—725 as the prayer in question. But the expression is extremely unnatural, and the brief prayer is no exhibition of *στομάτων ἰσχύς*. Rather there is an eager or impatient wish: 'How soon, pray, shall we have scope to shew what our tongues can do (in the way of *τοῦ λέγειν τὰ καίρια* 580) to help Orestes?' The opportunity is afforded immediately (762 sqq.) and another at 847 sqq.—**στομάτων...ἰσχὺν** is a poetical equivalent of the common *λόγων δύναμιν*, but with the further implication that, if not *χειρῶν ἰσχύν*, they can at least shew 'might of *mouth*.' Cf. *Ag.* 105 *ἀνδρῶν | ἐκτελέων ἔτι γὰρ | θεόθεν καταπνείει | πειθὼ μολπᾶν | ἀλκὰν σύμφυτος αἰών* (where the difficulty of *ἐκτελέων* is caused by a wrong punctuation, the sense being 'men who are past their prime can still be eloquent').—**ἐπ' Ὀρέστῃ**: 'over (=on the theme of) Orestes.' Cf. *Suppl.* 633 *ἄγε δή, λέξωμεν ἐπ' Ἀργείοις | εὐχὰς ἀγαθάς.*

718 **ὦ πότνια χθὼν καὶ κ.τ.λ.**: *i.e.* Earth and (in particular) that part which lies as a *χῶμα* upon Agamemnon. To Earth is repeated the prayer of 487 (*ὦ Γαῖ', ἄνες μοι πατέρα*). Cf. 43, 127, 148, *Pers.* 632, 643 &c.—**πότνι'**: it is revered for what it covers. Cf. *Pers.* 650 *ἦ φίλος ἀνήρ, φίλος ὄχθος· | φίλα γὰρ κέκευθεν ἤθη.*—**ἀκτὴ χώματος.** The gen. is of

χώματος, ἦ νῦν ἐπὶ ναυάρχῳ
σώματι κεῖσαι τῷ βασιλείῳ, 720
νῦν ἐπάκουσον, νῦν ἐπάρηξον·
νῦν γὰρ ἀκμάζει Πειθὼ δόλια
ξυγκαταβῆναι, χθόνιον δ' Ἑρμῆν
καὶ τὸν νύχιον τοῖσδ' ἐφοδεῦσαι
ξιφοδηλήτοισιν ἀγῶσιν. 725

ἔοικεν ἀνὴρ ὁ ξένος τεύχειν κακόν·
τροφὸν δ' Ὀρέστου τήνδ' ὁρῶ κεκλαυμένην.
ποῖ δὴ πατεῖς, Κίλισσα, δωμάτων πύλας,
λύπη δ' ἄμισθός ἐστί σοι ξυνέμπορος;

corr. Guelf. **719** ἦ δῆτ' Heimsoeth, ἦ τῷδ' Meineke. ψ.—ναυάρχου Dobree. **722** δολία M, corr. Verrall. δολίαν Pauw (*i.e.* δολιᾶ). The error was probably due to a misapprehension as to metre. **723** χθόνιόν θ' Blomfield.—ἑρμῆα M, corr. Turnebus. (This may point to a wrong variant Ἑρμᾶν, *i.e.* Ἑρμην.) **724** καὶ

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definition and the strict rendering is 'thou ἀκτή (of Earth) formed by the χῶμα.'—**ἀκτὴ** appears to be properly that which stands out or up (*eminet*), and for this reason Herodotus (4. 38) can speak of Western Asia as divided into two ἀκταί, one being Asia Minor. Cf. Soph. *O. T.* 182 ἀκτὰν παρὰ βώμιον.... Conington compares the uses of ὄχθος and ὄχθη.

719 sq. **ἦ νῦν**: either (1) the present situation of the great 'lord of ships' is contrasted with his past, or (2) 'thou liest on him *now*, but let him come forth' (cf. 487). To the latter it is an objection that the σῶμα would not ascend. There may be some antithesis between land (χθών, ἀκτή) and sea (ναυάρχῳ), but it is not desirable to press it.—**ναυάρχῳ**. Cf. *Eum.* 459 Ἀγαμέμνον' ἀνδρῶν ναυβατῶν ἀρμόστορα, 640 τοῦ παντοσέμνου, τοῦ στρατηλάτου νεῶν, *Ag.* 1226 νεῶν τ' ἄπαρχος. An Athenian of the date of Aeschylus and of the Confederation of Delos, when Athens held the maritime ἡγεμονία, was likely to insist upon the grandeur of the position.—**τῷ βασιλείῳ**: 'aye, that royal body.'

721 sq. **νῦν...νῦν...νῦν**.... Many appeals have been made (398, 487 &c.) for help from the underworld. Now is the moment for its use. For νῦν in urgent prayer cf. *Suppl.* 638 νῦν ὅτε καὶ θεοὶ | ...κλύουτ', *inf.* 779.—**ἐπάρηξον**: by lending the influence of all the nether δαίμονες and of the spirit of Agam. (125 sqq., 398, 404, 454 sqq.).

722 sq. **ἀκμάζει**: (1) with **δόλια** (Verrall) or **δολίαν** (Pauw), impersonal (or with the infin. clause for subject). Cf. *S. c. T.* 95 ἀκμάζει βρετέων ἔχεσθαι (schol. καιρὸς ἥκει), *Ag.* 589 ἀεὶ γὰρ ἡβᾷ τοῖς γέρουσιν εὖ μαθεῖν, which stand on the same line with *e.g. Eum.* 574 σιγᾶν ἀρηγει. So ὀφείλει is impers. in Pind. *N.* 2. 6: (2) with **δολία** (M). This creates a harsh change from a personal to an impers. subject. Moreover Πειθὼ ἀκμάζει ξυγκαταβῆναι could hardly bear any but the unsuitable sense 'Persuasion is at her prime (ripe) for descending' (cf. Xen. *An.* 3. 1. 25 ἀκμάζειν ἡγοῦμαι ἐρύκειν ἀπ' ἐμαυτοῦ τὰ κακά).—**δόλια ξυγκαταβῆναι**: 'to help us in the lists with guile.' Cf. καθήκειν 453 (n.), *Eum.* 1046 Ζεὺς ὁ πανόπτας | οὕτω Μοῖρά τε συγκατέβα. δόλια is properly internal accus. of the ἐπικουρήματα implied in the verb.

724 **καὶ τὸν νύχιον**: lit. 'that is to say, in his form of stealth.' **καὶ** is corrective, or explanatory (cf. 718) of the special avatar in which Ἑρμῆς χθόνιος is invoked. Cf. *Suppl.* 679 Ζῆνα μέγαν σεβόντων, | τὸν Ξένιον δ' ὑπέρτατον. Lucian (*Tim.* 1) jests at such variation of attributes with ὦ Ζεῦ φίλιε καὶ ξένιε καὶ ἑταιρεῖε κ.τ.λ.

upon the royal form which once was lord of ships; now hearken; now send aid. For now is the moment for Suasion with her craft to help him in the lists, and for nether Hermes—him who works darkling—to safeguard these encounters of swords that scathe.

Methinks our foreign guest is working trouble. Yonder I see Orestes' nurse, and all in tears. Cilissa, whither bound? How comest thou to set foot in the gate, with grief to bear thee company unhired?

An aged woman comes out of the door.]

τὸν νύχιον is rejected by Herm. and others. ♀.—*ἐφοδῶσαι* Bamb. (which would bring in a fourth function of Hermes, as *ὅδιος, πομπαῖος*). **726** M has a *παράγραφος*. —*ἀνὴρ* M, corr. Porson.—*τεύξειν* Paley, wrongly. ♀. **728** *περᾷς* Paley (for *πατεῖς*), *δωμάτων πάρος* Herwerden. ♀. **729** *ἄμικτος* (rather *ἄμεικτος*) Her-

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Hermes is here besought to combine his functions as (1) *χθόνιος*, (2) *ὅδιος*, (3) *ἐναγώνιος*.—**νύχιον** = *ὅδιον*. Cf. 812 *νύκτα πρό τ' ὀμμάτων σκότον φέρει*, Soph. *El.* 1395 *Ἑρμῆς σφ' ἄγει ὅδιον σκότῳ κρύψας*. —**ἐφοδεῦσαι**: lit. 'see to the watch,' *i.e.* see that all is secure. The dat. is of behalf. The part of Hermes is to safeguard the plot. (There is no authority for the sense *viam praeire*.)

725 ξιφοδηλήτοισιν is emphatic. The point is the same as in 582 *ξιφηφόρους ἀγῶνας*, where see note. *This* contest is one of swords and death.

726—778 Third Epeisodion.

726 ἀνὴρ ὁ ξένος. Ironical, but not merely so. For the benefit of the nurse and chance listeners the Chorus diplomatically assumes a tone of resentment at the appearance of 'that man from abroad' with his bad news.—**τεύχειν κακόν.** The pres. is correct: 'seems (to judge by the weeping of the nurse) to be causing trouble.' *Eum.* 125 *τεύχειν κακά*, Hom. *Od.* 1. 244 *ἐπεί νύ μοι ἄλλα θεοὶ κακὰ κήδε' ἔτευξαν*.

727 τροφὸν δ': for *δ'* in place of *γὰρ* cf. 57 (n.).—The audience is thus enlightened as to the *persona* who next appears (cf. 16, 20).——**κεκλαυμένην**: 455 (n.).

728 πατεῖς...πύλας: lit. 'tread the gateway.' *πατεῖς* (in place of *e.g. ἀμείβεις*) here implies a certain unusual boldness, 'venture to set foot on.' Cf. *Ag.* 948 *εἶμ' ἐς δόμων μέλαθρα πορφύρας πατῶν*, Soph. *O. C.* 37 *ἔχεις γὰρ χῶρον οὐχ ἁγνὸν πατεῖν*. The sense is 'How come you (*δὴ*) to be setting foot in a place so unusual for *you*?'—**Κίλισσα**: an ethnic name (cf. *Θρᾷττα, Λυδή*). Strab. 7. 304 C *ἐξ ὧν γὰρ ἐκομίζετο ἢ τοῖς ἔθνεσιν ἐκείνοις ὁμωνύμους ἐκάλουν τοὺς οἰκέτας, ὡς Λυδὸν καὶ Σύρον, ἢ τοῖς ἐπιπολάζουσιν ἐκεῖ ὀνόμασι προσηγόρευον*. In Stesichorus the nurse was named Laodamia (schol.); Pindar (*P.* 11. 25) calls her Arsinoe. The purpose of Aeschylus requires a more vulgar type of character than those names would suggest.

729 λύπῃ δ' κ.τ.λ. This (as Verrall observes) forms part of the question begun by *ποῖ δὴ* (from which *τί* or *πόθεν* is easily supplied). Cf. 388—392.—**ἄμισθος...ξυνέμπορος**: lit. 'an unhired companion,' *i.e.* an unwelcome one. *ἄμισθος* is practically a litotes (= 'anything but the sort of companion you would hire to accompany you'). Such expressions, originally the outcome of grim humour, were proverbial. (Hesych. quotes from Soph. *ἄμισθος ὁ ξένος πορεύεται*, but the context is unknown.) Cf. *Ag.* 969 *μαντιπολεῖ δ' ἀκέλευστος ἄμισθος ἀοιδά*, *P. V.* 1056 *ἄκλητος ἔρπων δαιταλεύς*.—[Otherwise we might join **ἄμισθος λύπῃ** and render 'and grief unhired, (*i.e.* not that of the professional and perfunctory mourner, but spontaneous and genuine,) is your companion.']

ΤΡΟΦΟΣ.

Αἴγισθον ἡ κρατοῦσα τοῦ στέγους καλεῖν
ὅπως τάχιστ' ἄνωγεν, ὡς σαφέστερον
ἀνὴρ ἀπ' ἀνδρὸς τὴν νεάγγελτον φάτιν
ἐλθὼν πύθηται τήνδε, πρὸς μὲν οἰκέτας
θετοσκυθρωπῶν ἐντὸς ὀμμάτων γέλων
κεύθουσ' ἐπ' ἔργοις διαπεπραγμένοις καλῶς
κείνῃ, δόμοις δὲ τοῖσδε παγκάκως ἔχειν
φήμης ὕφ', ἧς ἤγγειλαν οἱ ξένοι τορῶς.
ἢ δὴ κλύων ἐκεῖνον εὐφρανεῖ νόον,
εὖτ' ἂν πύθηται μῦθον. ὦ τάλαιν' ἐγώ·
ὡς μοι τὰ μὲν παλαιὰ συγκεκραμένα

werden. ⸸. **730** The sign of the speaker is missing.—*τοὺς ξένους* M, which arose from a misdivision of ΤΟΥCΤΕΓΟΥC assisted by the frequency of *ξένος* in the context. ⸸. *τοῖς ξένοις* Pauw, *πρὸς ξένους* Portus, *μ' ὡς ξένους* Bamberger. **734** *θέτο*σκυθρωπὸν* M, corr. Conington (after Erfurdt's *θετοσκυθρωπὸν*). ⸸. The

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730 sqq. For the employment of the aged nurse on Clytaemnestra's errand see Introd. pp. lxxvii sq. In the character itself, thus realistically portrayed, the classical drama becomes indistinguishable from the 'romantic,' the Aeschylean genius from the Shaksperian (cf. the speech of Juliet's nurse in *Rom. and Jul.* 1. 3. 16). The touches are of that simple yet effective truth to nature which makes all ages kin. Such are the woman's love for her nursling, only made the more tender by all the trouble he had given her; her excuses for the helpless little bairn who 'knew no better'; her unfinished sentences, broken off partly through emotion, partly because, all the world over, her type is given to rambling and vulgar reminiscences and to parenthetical sententiousness. Endeavours to emend the language into coherent periods throughout are an aesthetic blunder. Aeschylus is as deliberate, or as inspired, in his choice of broken language here as in the speech of the Herald in *Ag.* 556–574.

730 sq. **Αἴγισθον**: emphatic by position.—**ἡ κρατοῦσα *τοῦ στέγους**. See crit. n. Nothing can be made of **τοὺς ξένους**. 'Bids the strangers call Aeg.' is meaningless. On the other hand 'she bids Aeg. summon the strangers (to audience with him)' is obviously not what is intended and has (apparently for that reason) been tacitly ignored. The sense invented by the schol. (*ἡ τοὺς ξένους κρατοῦσα καὶ ὑποδεξαμένη*) is inconceivable Greek. The reading in the text is a tragic equivalent of *ἡ στέγαρχος, ἡ οἰκοδέσποινα* (of which *δέσποινα* itself = *δε(μ)σποτνια). Cf. 712 *τοῖς κρατοῦσι δωμάτων*, Hom. *Od.* 1. 359 (of the man) *τοῦ γὰρ κράτος ἔστ' ἐνὶ οἴκῳ*.—The phrase is in character, implying no esteem, but simply a recognition of the *de facto* rule of Clytaemnestra.—**ἄνωγεν**. There is nothing to shew that the nurse was specially chosen. Clyt. would say *καλείτω τις Αἴγισθον*.

732 **ἀνὴρ ἀπ' ἀνδρὸς**: cf. 660 sqq.

733 **τήνδε**, coming thus late, adds a touch of pathos: 'the news...this (terrible) news.'—**πρὸς μὲν κ.τ.λ.** The thought which would naturally answer to this in the *δέ*-clause is anticipated in the *μέν*-clause itself, the sense being *πρὸς μὲν οἰκέτας σκυθρωπὰ ὄμματα τιθεμένη, ἔνδοθεν δὲ χαίρουσα*.—**οἰκέτας**: not in the later and narrower sense of *δούλους*, but 'the people of the house.' *οἰκέται· οἱ κατὰ τὸν οἶκον πάντες* Hesych., cf. *Ag.* 734 *ἄμαχον ἄλγος οἰκέταις*. This wider sense is frequent in Herodotus, *e.g.* 8. 62 *ἀναλαβόντες τοὺς οἰκέτας κομιεύμεθα ἐς Σίριν*, *ibid.* 106 *ἦν κομισάμενος τοὺς οἰκέτας οἰκέῃ ἐκείνῃ*. Similarly *οἰκεύς* (Hom. *Il.* 5. 413).

734 **θετοσκυθρωπῶν...ὀμμάτων**: cf. Eur. *Or.* 1319 *κἀγὼ σκυθρωποὺς ὀμμάτων*

NURSE. She who rules the house bids summon Aegisthus without delay, that he may come and make more sure, as man from man, of this piece of news just brought. Meanwhile, inside her eyes, for all their sham of gloom, she hides a laugh at work whose doing hath been well for her, though for this house it means that utter ruin hangs on the tale the strangers have told so surely. Ah! how the hearing will rejoice that heart, when he is told the story!

O miserable me! How that old coil of griefs, so hard to

accus. σκυθρωπὸν was due to the supposed verb. ἔθετο Heath, θετῶς Wellauer. **736** κείνῃ M.—ἔχει Robort. and many editors. ♁. **737** So Sidgwick after schol. Most texts read φήμης ὑφ' ἧς. ♁. **738** M has a misplaced παράγραφος.—ἐκεῖνος Robort. and nearly all texts. ♁. ἐκεῖν' δν Weil. Verrall refers ἐκεῖνον to μῦθον.

ἔξω κόρας with *Hel.* 1547 ἐκβαλόντες δάκρυα ποιητῷ (=θετῷ) τρόπῳ. Etym. Flor. p. 157 quotes θετὸς υἱός from Aeschylus and explains by προσποιητός. The compound represents θετῶς σκυθρωπῶν. Cf. γλυκύπικρος=γλυκέως πικρός, ἐθελόδουλος=ἐθελοντὶ δοῦλος, μειξόλευκος =μεικτῶς λευκός.—[θετοσκυθρωπὸν...γέλων is perhaps possible, the adj. being proleptic ('hiding a laugh in a guise of sadness'); but this is over-strained. The aor. θέτο, sometimes retained, is hardly the natural tense, and elsewhere in the dialogue of Aesch. the augment is only omitted in the quasi-epic messengers' speeches, *e.g. Pers.* 316, 379, 419, 461, 509.]—ἐντος: Eur. *Or.* 1122 ὥστ' ἐνδακρῦσαί γ' ἔνδοθεν κεχαρμένῃ, Soph. *El.* 804 sqq. Paley quotes Shaksp. *Two Gent. of Ver.* 1. 2 *How angerly I taught my brow to frown,* | *When inward joy enforced my heart to smile.*

735 ἐπ': with γέλων. Cf. *Eum.* 563. There is no similarity to *Ag.* 1378 ἐπ' ἐξειργασμένοις.—In the choice of the two words ἔργοις διαπεπραγμένοις the nurse appears to accuse Clyt. of practically bringing about the event by her past actions.

736 κείνῃ is sufficiently stressed by position to dispense with μέν.—δόμοις δὲ ...ἔχειν: *i.e.* διαπεπραγμένοις δὲ ὥστε δόμοις παγκάκως ἔχειν ὑπὸ τῆς φήμης κ.τ.λ.

737 φήμης ὕφ'. ἧς: with attracted relative. The alternative φήμης ὑφ' ἧς is more involved and is not paralleled by *e.g.* Xen. *Hell.* 4. 1. 23 ἐπορεύετο σὺν ᾗ εἶχε δυνάμει, where the noun follows the relative. Nor is the case the same as when a subsequent demonstrative resumes an interrupted (or provisional) construction, *e.g.* Ar. *Plut.* 200 τὴν δύναμιν ἣν ὑμεῖς φατε | ἔχειν με, ταύτης δεσπότης γενήσομαι. In the Latin *urbem quam statuo, vestra est* (Verg. *Aen.* 1. 573, cf. Ter. *Eun.* 4. 3. 11) the 'attracted' noun begins the sentence, not the subordinate clause.

738 ἐκεῖνον...νόον: 'that (cruel, wicked) mind (of his).'—εὐφρανεῖ νόον: cf. Pind. *I.* 6. 2 θυμὸν τεὸν εὐφρανας, Bacchyl. 3. 83 ὅσια δρῶν εὐφραινε θυμόν, Theogn. 795 τὴν σαυτοῦ φρένα τέρπε, 1071 τέρπεό μοι, φίλε θυμέ, Hom. *Od.* 1. 107 θυμὸν ἔτερπον. Though the action is self-regarding the active is regular. That this is not simply due to the mind being personified (as in the apostrophe ὦ θυμέ, θυμέ or τέτλαθί μοι, κραδίη) appears from *e.g. Eum.* 135 ἄλγησον ἦπαρ, Soph. *El.* 906 πίμπλημ' εὐθὺς ὄμμα δακρύων, Eur. *El.* 150 δρύπτε κάρα, &c.

739 εἴτ' ἂν πύθηται μῦθον: a slight pleonasm in exegesis of κλύων. Cf. Eur. *H. F.* 1331 θανόντα δ', εἴτ' ἂν εἰς Ἅιδου μόλῃς, *Med.* 287 κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι, Soph. *Trach.* 908 εἴ τον φίλων βλέψειεν οἰκετῶν δέμας, | ἔκλαεν ...εἰσορωμένῃ.

740 ὥς: either (1) =ἐπεί (in explanation of τάλαιν'), or, much better, (2) exclamatory 'How...!'—τὰ μὲν παλαιά: answered by ἀλλ' (743, cf. 592) instead of by *e.g.* τὰ δὲ νῦν πολλῷ πλέον ἀλγύνει. The allusion is to the tragedies of the children of Thyestes (which occurred in the childhood of Aegisthus and therefore within the memory of the nurse), of Iphigenia, and of Agamemnon. —συγκεκραμένα: 'commingled.' The notion is of a strong potion or mess formed by ingredients thickly blent: *Ag.* 1396 τοσῶνδε κρατῆρ' ἐν δόμοις κακῶν ὅδε | πλήσας. Less specifically *S. c. T.* 726

ἄλγη δύσοιστα τοῖσδ' ἐν Ἀτρέως δόμοις
τυχόντ' ἐμὴν ἤλγυνεν ἐν στέρνοις φρένα·
ἀλλ' οὔτι πω τοιόνδε πῆμ' ἀνεσχόμην.
τὰ μὲν γὰρ ἄλλα τλημόνως ἤντλουν κακά·
φίλον δ' Ὀρέστην, τῆς ἐμῆς ψυχῆς τριβήν, 745
ὃν ἐξέθρεψα μητρόθεν δεδεγμένη—
καὶ νυκτιπλάγκτων ὀρθίων κελευμάτων
καὶ πολλὰ καὶ μοχθήρ' ἀνωφέλητ' ἐμοὶ
τλάσῃ· τὸ μὴ φρονοῦν γὰρ ὥσπερεὶ βοτὸν
τρέφειν ἀνάγκη, πῶς γὰρ οὔ; τρόπῳ φρενός· 750

743 ἠνεσχόμην Butler. See Kühner-Blass[3] II. p. 435. Metre decides for ἀνέσχου in Eur. *Hipp.* 687. Cf. Meisterhans[2] p. 137. **747** κἀκ Portus. —κελευσμάτων Victorius. M has κέλευμα also in *Pers.* 400, but κέλευσμα *Eum.* 235. The tendency of later Greek was to insert a false sigma, not to omit a

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ὦ πόνοι δόμων | νέοι παλαιοῖσι συμμιγεῖς κακοῖς. Others compare Soph. *Ant.* 1311 συγκέκραμαι δύᾳ, *Aj.* 895 οἴκτῳ τῷδε συγκεκραμένην, Ar. *Plut.* 853 πολυφόρῳ συγκέκραμαι δαίμονι (we may add Hom. *Od.* 20. 203 μισγέμεναι κακότητι καὶ ἄλγεσι λευγαλέοισιν) and suppose this to represent an inversion, answering to δύη, οἶκτος, δαίμων συγκέκραταί μοι (cf. σύνεστι, συγγίγνεται). For this, which is less natural, both in the meaning and order of the words, we might prefer τὰ πάλαι συγκεκραμένα.

741 **ἄλγη δύσοιστα** forms a single notion, to which the previous words are epithets. For this use and position of an adj. cf. Eur. *Hel.* 457 πρὸς τὰς πάροιθεν συμφορὰς εὐδαίμονας, Soph. *O. T.* 1198 τὰν γαμψώνυχα παρθένον χρησμῳδόν, Aeschin. *Fal. Leg.* § 132 (301) τὰ τῶν παρόδων τῶν εἰς Πύλας χωρία κύρια, Arist. *Ath. Pol.* 51. 3 ὁ ἐν ἀγορᾷ σῖτος ἀργός (Sandys n.), and perhaps Thuc. 8. 5. 5 τὸν Πισσούθνου υἱὸν νόθον. (Otherwise δύσοιστα may belong predicatively to τυχόντ'.)—**Ἀτρέως**: *i.e. when* it was his, and (afterwards) *because* it was his.

742 **τυχόντ'**: 'when they befel,' as τύχαι. The aor. is synchronous with ἤλγυνεν (124 n.).—**ἐμὴν**: not merely resuming the provisional and half-forgotten μοι, but adding an emphasis, which at the same time explains the combination ἄλγη...ἤλγυνεν: 'the pains which befel the house, pained *me*,' *i.e.* I had my share as much as another, but not a special concern, as now. Such combination of cognate words is, however, not rare. Cf. Bacchyl. 5. 121 τῶν δ' ὥλεσε μοῖρ' ὁλοὰ | πλέονας.—**ἐν στέρνοις** is not superfluous. She recalls the actual physical pang 'here in my heart' (**φρένα** having its material sense). To read the line without the words is to discover that they are indispensable to this purpose. Cf. Sappho 2. 5 τό μοι μὰν | καρδίαν ἐν στήθεσιν ἐπτόαισεν, Hom. *Od.* 4. 548.

744 **τλημόνως**· καρτερικῶς schol. Cf. Hom. *Od.* 17. 238 ἀλλ ἐπετόλμησε, φρεσὶ δ' ἔσχετο, *ibid.* 284 τολμήεις μοι θυμός, ἐπεὶ κακὰ πολλὰ πέπονθα.

745 **φίλον δ' Ὀρέστην**. The intended sentence 'but the loss of my beloved *Orestes* is more than I can bear' (φίλον δ' Ὀρέστην τεθνηκότα οὐκ ἀνέχομαι Weckl.) is broken off by the woman's agitation and rambling reflections, and the accus., which came first for emphasis, is left suspended. The sense, however, is partially resumed in v. 759.—**τῆς ἐμῆς**: more pathetic than ἐμῆς (14 n.): 'who was everything to *me*.'—**ψυχῆς τριβήν**. τὸν συντρίψαντά μου ταῖς ἐπιμελείαις τὴν ψυχήν (schol.) is scarcely the meaning; rather 'the occupation of my life and soul,' *i.e.* with whom they were taken up. τριβήν=μέλημα (Kl.). Cf. *P. V.* 666 ἀξίαν τριβὴν ἔχει ('it is worth the trouble'), Theogn. 465 ἀμφ' ἀρετῇ τρίβου καί σοι τὰ δίκαια φίλ' ἔστω, and the familiar διατρίβειν περί τι.

746 **ἐξέθρεψα**. Her nursing does not include suckling (see 895 sqq.).—**μητρόθεν**='at his birth.' Cf. 607 ἐπεὶ μολὼν | ματρόθεν κελάδησε, Hom. *Od.* 19. 354 ἦ κεῖνον δύστηνον ἐὺ τρέφεν ἠδ' ἀΐτηλλε |

bear, when they happened in this house of Atreus, made my heart ache within my breast! Yet ne'er before have I endured a blow like this. All other troubles I bore with to the end, as best I could. But my beloved Orestes, on whom I spent my life and soul, whom I took when his mother bore him, and reared him up.....and the weary tasks a many which I have borne, when he would loudly bid me be a-moving in the night, all for no use to me!.....For before a thing has sense, we must needs—aye so we must—nurse it like a dumb beast, as well

genuine one. Cf. *κροῦμα*, later *κροῦσμα*. **748** *ἦ πολλὰ* Musgrave. ⸗.—*μοχθήρ'* M. The grammarians' rule (*μοχθηρός* = *κακοήθης*, *μόχθηρος* = *ἐπίπονος*) would demand *μόχθηρ'*. Göttling *Accentl.* p. 304. **749** *ὡπερεὶ* M (with accent over ω erased). *ᾧπερεὶ* conj. Verrall.—*φυτὸν* Schütz, but *βοτὸν* (= *κτῆνος*, cf. *πρόβατον*) often specially designates *τὸ μὴ φρονοῦν*. **750** *στόχῳ φρενός* Weil, *τόπῳ* conj.

δεξαμένη χείρεσσ' ὅτε μιν πρῶτον τέκε μήτηρ, Hes. *Th.* 479, Theoc. 17. 59. In the passage of parody Ar. *Ach.* 478 *σκάνδικά μοι δὸς μητρόθεν δεδεγμένος* the sense is comically perverted.

747 sq. **καὶ νυκτιπλάγκτων κ.τ.λ.** At the recollection *ἐξέθρεψα* she wanders into detail, beginning a sentence which is interrupted by a new thought rising out of it. We might, it is true, ease the syntax by regarding the gen. *κελευμάτων* as exclamatory (without the art., as in Plat. *Rep.* 509 C *Ἄπολλον, δαιμονίας ὑπερβολῆς*, and also without the interjection, as in Theoc. 15. 75 *χρηστῶ κᾠκτίρμονος ἀνδρός*), while making *καὶ πολλὰ καὶ μοχθήρ'* a second and independent exclamation, *i.e.* 'And, oh! the loud commands in the night! And the many disagreeable tasks which, for all my enduring them, have brought me no good!' But more probably *κελευμάτων* depends on *καὶ πολλὰ καὶ μοχθήρ'*: lit. 'and, in the way of loud commands, (troubles) both many and unpleasant.' This gen. comes near to *e.g.* Soph. *Ant.* 1209 *τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς* ('indistinct sounds in the way of a cry'), *ibid.* 1265 *ὤμοι ἐμῶν ἄνολβα βουλευμάτων*, in each case the ultimate notion being that of 'belonging to' or 'proceeding from.'—The natural course of the complete expression would have been *e.g.* *ὃν ἐξέθρεψα καὶ νυκτ. ὀρθίων κελευμάτων πολλὰ καὶ μοχθηρὰ ἔτλην*, but, on reaching *μοχθηρά*, her thought flies to the uselessness of it all—*ἀνωφέλητ' ἐμοί*—and the verb adapts itself to this in the shape of a participle *τλάσῃ*.

747 **νυκτιπλάγκτων**: 'which drove me to and fro in the night.' Cf. *Ag.* 342 *νυκτίπλαγκτος...πόνος*, *ibid.* 12.—**κελευμάτων.** The little master's orders must be obeyed.

748 sq. **καὶ πολλὰ καὶ κ.τ.λ.** The **καὶ** before *πολλὰ* makes a difference, by accentuating the number separately from the nature.—With the sense cf. Xen. *Mem.* 2. 2. 8 *σὺ δὲ πόσα οἴει ταύτῃ δυσάνεκτα καὶ τῇ φωνῇ καὶ τοῖς ἔργοις ἐκ παιδίου δυσκολαίνων καὶ ἡμέρας καὶ νυκτὸς πράγματα παρασχεῖν;* For specific illustration Wecklein quotes Hom. *Il.* 9. 490 *πολλάκι μοι κατέδευσας ἐπὶ στήθεσσι χιτῶνα | οἴνου ἀποβλύζων ἐν νηπιέῃ ἀλεγεινῇ· | ὡς ἐπὶ σοὶ μάλα πολλὰ πάθον καὶ πολλὰ μόγησα.*—**ἀνωφέλητ' ἐμοί**: a commonplace. Hom. *Od.* 17. 293 *θρέψε μέν, οὐδ' ἀπόνητο*, Soph. *El.* 1143 *οἴμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς | ἀνωφελήτου*, Eur. *El.* 507 *ἀνόνητ' ἔθρεψας, Suppl.* 1135 *ποῦ δὲ πόνος ἐμῶν τέκνων, | ποῦ νυχευμάτων χάρις, | τροφαί τε ματρός, ἄυπνά τ' ὀμμάτων τέλη; Med.* 1029 *ἄλλως ἄρ' ὑμᾶς... ἐξεθρεψάμην, Tro.* 753 *διὰ κενῆς ἄρα | ἐν σπαργάνοις σε μαστὸς ἐξέθρεψ' ὅδε, | μάτην δ' ἐμόχθουν, Hipp.* 1144, *Hec.* 766, *Phoen.* 1434.—**τλάσῃ**: 'after enduring them'; not = *τῇ τλάσῃ*.

750 **τρόπῳ φρενός**: (1) lit. 'in the style of one's judgment.' The answer to a question *τίνι τρόπῳ τρέφεις τὸ μὴ φρονοῦν;* is *τρόπῳ φρενός*. Cf. Plat. *Phaedr.* 252 D *τὸν Ἔρωτα τῶν καλῶν πρὸς τρόπου ἑκλέγεται ἕκαστος* ('as his bent directs him'). The inability of the child to utter its wants left its nurse to 'use her wits.' (2) Another view is 'according to his humour' (Scholefield, Paley). The contradiction in terms be-

οὐ γάρ τι φωνεῖ παῖς ἔτ' ὢν ἐν σπαργάνοις
ἢ λιμὸς ἢ δίψη τις ἢ λιψουρία
ἔχει· νέα δὲ νηδὺς αὐτάρκης τέκνων·—
τούτων πρόμαντις οὖσα, πολλὰ δ', οἶομαι,
ψευσθεῖσα παιδός, σπαργάνων φαιδρύντρια—
κναφεὺς τροφεύς τε ταὐτὸν εἰχέτην τέλος—
ἐγὼ διπλᾶς δὲ τάσδε χειρωναξίας
ἔχουσ' Ὀρέστην ἐξεδεξάμην πατρί·
τεθνηκότος δὲ νῦν τάλαινα πεύθομαι.
στείχω δ' ἐπ' ἄνδρα τῶνδε λυμαντήριον
οἴκων, θέλων δὲ τῶνδε πεύσεται λόγων.
ΧΟ. πῶς οὖν κελεύει νιν μολεῖν ἐσταλμένον;
ΤΡ. ἢ πῶς; λέγ' αὖθις, ὡς μάθω σαφέστερον.

Verrall, *πόρῳ* Herwerden, *πῶς γάρ; οὐ τρόπῳ φρενός* O. Müller. ⸸. **752** *εἰ λιμὸς* Stanley. ⸸.—*δίψησις* Wellauer, *δίψη νιν* Martin. *ἢ δίψ' ἤ τι δὴ* might be suggested, but ⸸. **753** *αὐτάρκης* Blomf., *αὐθάδης* Hartung. **755** It is a mistake to put the comma after *ψευσθεῖσα*. ⸸.—*φαιδύντρια* (Nauck) is perhaps correct. Cf. *δρύφακτος*, *ἔκπαγλος*, and see Brugmann *Grundriss*² I. p. 435. **756** *γναφεὺς*

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tween *τὸ μὴ φρονοῦν* and *φρενός* might perhaps be in place in the mouth of the agitated woman, and for the sense Wordsworth compares Ar. *Ran.* 1432 *ἢν δ' ἐκτρέφῃ τις, τοῖς τρόποις ὑπηρετεῖν* and *τροποφορεῖν*. But, for a proper parallel, we should here require not *τρόπῳ φρενός* but *τρόπῳ τρόπων* and, besides the curtness of such an expression for 'in the manner of *its* feelings,' the sense has no relation to the following line.

752 **ἢ λιμὸς κ.τ.λ.**, *i.e.* *οὔ τι φωνεῖ εἴτε.. εἴτε κ.τ.λ.* Cf. 889 *εἰδῶμεν ἢ νικῶμεν ἢ νικώμεθα*, *P. V.* 806 *ἐλοῦ γὰρ ἢ πόνων τὰ λοιπά σοι | φράσω σαφηνῶς ἢ τὸν ἐκλύσοντ' ἐμέ*, Soph. *O. C.* 80 *οἵδε γὰρ κρινοῦσί σοι | ἢ χρή σε μίμνειν ἢ πορεύεσθαι πάλιν*. To alter all the four passages upon *a priori* grounds hardly seems so rational a proceeding as to accept the idiom upon their evidence. The well-established Homeric use (*Il.* 13. 326 *ὄφρα τάχιστα | εἴδομεν ἠέ τῳ ἔδχος ὀρέξομεν ἠέ τις ἡμῖν* &c.) must have been a spontaneous development of the Greek tongue which we have no right to confine to a so-called 'epic' dialect. If by the 5th cent. it is an archaism, its occasional appearance in tragedy is all the more probable.—**ἢ δίψη τις**: 'or, maybe, thirst.' Cf. Soph. *O. C.* 95 *ἢ σεισμὸν ἢ βροντήν τιν' ἢ Διὸς σέλας*, *Trach.* 1254 *σπαραγμὸν ἤ τιν' οἶστρον*, *ibid.* 3 *οὔτ' εἰ χρηστὸς οὔτ' εἰ τῳ κακός*, Eur. *Hec.* 370 *οὔτ' ἐλπίδος γὰρ οὔτε του δόξης*, Simon. *fr. iamb.* 23 *ἢ τυφλὸς ἢ τις σκνιπὸς ἢ λεπτὰ βλέπων*. Similarly the art. in Theog. 641 *οὔ τοί κ' εἰδείης οὔτ' εὔνοον οὔτε τὸν ἐχθρόν*.—**δίψη**: found only here for *δίψα*, but cf. *πεῖνα*, *πείνη*; *τόλμα*, *τόλμη*; *πρύμνα*, *πρύμνη*.

753 **ἔχει**: 'is the matter with him.' Cf. *νόσῳ ἔχεσθαι*.—**νέα δὲ κ.τ.λ.**: *δὲ* practically = *γὰρ*. The words (with some stress upon both *νέα* and *τέκνων*) are apologetic for the child.—**αὐτάρκης**: 'acts for itself,' as nature directs.

754 **τούτων πρόμαντις οὖσα**: *i.e.* having to divine what his inarticulate cries and signs meant, and so anticipate these needs of his. Cf. Eur. *Or.* 1445 *οὐ πρόμαντις ὧν ἔμελλεν*, *Andr.* 1072 *αἰαῖ· πρόμαντις θυμὸς ὡς τι προσδοκᾷ*. As Klausen observes, the words go closely with what follows, the sense being 'nutrix cum sibi satis cognita habere visa sit alvi indicia, saepe tamen in agnoscendis eis falsa et (ideo) ad purgandas fascias coacta est.'—**οἶομαι**: 'of course.'

755 **ψευσθεῖσα παιδός**: 'mistaken in the child.' Cf. Xen. *Mem.* 4. 2. 26 *διὰ μὲν τὸ εἰδέναι ἑαυτοὺς πλεῖστα ἀγαθὰ πάσχουσιν οἱ ἄνθρωποι, διὰ δὲ τὸ ἐψεῦσθαι ἑαυτῶν πλεῖστα κακά*, Thuc. 4. 108 *ἐψευ-*

as we know how; since a bairn still in its cradle cannot speak out what is the matter, whether 'tis hunger, or, maybe, thirst or need of nature, but a child's inwards will wait for no man, 'tis too young.....Divining of these wants, and many a time, no doubt, mistaken in the child, having to cleanse its swaddling-clothes (laundress and nurse both counted as one office).....yes, thus did I, with both these sorts of handiwork to do, receive Orestes at his father's hands. And now I hear—wretch that I am!—that he is dead.

But I go to fetch the man who is the bane and shame of this house of ours, and glad will he be to learn this news.

CHO. Tell us: with what array doth she bid him come?

NURSE. 'Array'? How mean you? I do not understand.

M, corr. Dobree. ⸸.—*στροφεύς* M (which Verrall interprets 'swaddler'), *τροφεύς* Robortello. The *σ* adhered from the preceding word. *τροφός* Stanley. ⸸. **757** *δὴ* Paley. **758** *ἐξεθρεψάμην* Portus. ⸸.—*πατρὶ* M (with *ός* superscript by m). **760** *στείχων* M. **761** *τόνδε...λόγον* Blomf. ⸸. I believe the true reading to be *γεύσεται*. **762—765** M has no person-signs. **763** *τί πῶς;* Canter. ⸸. *ἦ πῶς;* Wellauer, *ὅπως* (which is non-tragic) Schütz, *πῶς φής;*

σμένοις τῆς τῶν Ἀθηναίων δυνάμεως, Soph. *Aj.* 807 *ἔγνωκα...φωτὸς ἠπατημένη*. (Editors have hitherto joined *παιδὸς* flatly with *σπαργάνων*.)—**ψευσθεῖσα**: after *πρόμαντις*. Cf. 557 (n.).

756 κναφεὺς κ.τ.λ. She is diverted from the track of the sentence into a by-path of comment. The sense would have been completed by *e.g.* *σπαργάνων φαιδρύντρια οὖσα πολλὰ καὶ ἀηδῆ ἐμόχθουν*, but at *φαιδρύντρια* she enlarges with *κναφεὺς τροφεύς τε κ.τ.λ.* 'fuller and nurse had the same office.'—**κναφεὺς**. The schol. on Ar. *Plut.* 166 says that **κν-** is Attic, while **γν-** belongs to the *νεώτεροι*. Cf. Thom. Mag. p. 12. Meisterhans *Gr. Att. Ins.*[2] p. 58 quotes *γναφεῖον* from the 4th cent. but *κναφεύς* from the 6th.—**τροφεύς**: the regular masc. form (naturally employed here) though *τροφός* is also found. The words are generic and sexless, 'fuller and fosterer.'—**ταὐτὸν εἰχέτην τέλος**: *i.e.* were combined in one office.

757 ἐγὼ...δὲ κ.τ.λ. δὲ is resumptive: 'well *I*, I say, having *both* these businesses.' Though a late position of **δέ** is often purely metrical, it here helps the stress on **διπλᾶς**.

758 πατρί: dat. of behalf. Cf. Hes. *Theog.* 479 *τὸν μέν οἱ ἐδέξατο Γαῖα πελώρη | Κρήτῃ ἐν εὐρείῃ τραφέμεν τ' ἀτιταλλέμεναί τε*, Alcaeus *fr.* 62 *κόλπῳ δ' ἐδέξαντ' ἄγναι Χάριτες Κρόνῳ* (if sound), Hom. *Il.* 15. 87 *Θέμιστι δὲ καλλιπαρήῳ | δέκτο δέπας*.

759 τεθνηκότος. For the comparatively rare construction with gen. participle cf. Hom. *Il.* 17. 377 *δύο δ' οὔ πω φῶτε πεπύσθην | ... | Πατρόκλοιο θανόντος*, *Od.* 1. 281, Thuc. 4. 6 *ὡς ἐπύθοντο τῆς Πύλου κατειλημμένης*, Soph. *Ph.* 426 *οἵν ἐγὼ | ἥκιστ' ἂν ἠθέλησ' ὀλωλότοιν κλύειν*.

760 λυμαντήριον: as murderer of its master, waster of its substance (942), and adulterer (cf. *Ag.* 1439, Eur. *Bacch.* 354 *λέχη λυμαίνεται*).

761 τῶνδε πεύσεται λόγων. See crit. n. With the gen. cf. Soph. *El.* 35 *χρῆμοι τοιαῦθ' ὁ Φοῖβος ὢν πεύσῃ τάχα*, Hom. *Od.* 2. 255 *ἀγγελιάων | πεύσεται*. The reiterated syllable (*-ων*) was not so repugnant to Greek ears, cf. *S. c. T.* 491 *Ὑπέρβιος δὲ κεδνὸς Οἴνοπος τέκος*.

763 ἦ πῶς; The nurse does not understand in what sense **πῶς** is meant. Therefore to 'In what way?' she replies 'As opposed to what (other) way?' (lit. 'or else *how*?'). This was doubtless a conversational idiom and is altogether distinct in sense from the echoed question *ὅπως;* found in comedy.—[If any alteration were necessary, the technically easiest is **τί πῶς**; (Canter) = 'What do you mean by *πῶς*?' But this interpretation is extremely doubtful. In Eur. *Alc.* 806 HP. *δόμων γὰρ ζῶσι τῶνδε δεσπόται*. | ΘΕ. *τί*

*ΧΟ. ἦ ξὺν λοχίταις, εἴτε καὶ μονοστιβῆ.
*ΤΡ. ἄγειν κελεύει δορυφόρους ὀπάονας. 765
ΧΟ. μή νυν σὺ ταῦτ' ἄγγελλε δεσπότου στύγει·
ἀλλ' αὐτὸν ἐλθεῖν, ὡς ἀδειμάντως κλύῃ,
ἄνωχθ' ὅσον τάχιστα γαθούσῃ φρενί.
ἐν ἀγγέλῳ γὰρ κηπτὸς ὀρθοῦται λόγος.
ΤΡ. ἀλλ' ἦ φρονεῖς εὖ τοῖσι νῦν ἠγγελμένοις; 770
ΧΟ. ἀλλ' εἰ τροπαίαν Ζεὺς κακῶν θήσει ποτέ;

Valckenaer. **764** εἰ Turnebus. ⸸. **766** M has the *παράγραφος*.—*νῦν* M. —*ἄγγελε* M.—*στύγει* M, *στυγεῖ* m. **767** *ἀδειμάντων* Hartung, perceiving the required sense. ⸸.—*κλύηι* M, with ι in an erasure. *μόλῃ* Heimsoeth. **768** *τάχιστ' ἀγαθούσῃ φρενί* M, corr. Turnebus. *γηθούσῃ* Pauw, but the true ᾱ has been accidentally preserved through the likeness to *ἀγαθός* (cf. *βαλὸν* 569 n.). *ἀγασθείσῃ* Heimsoeth. *θαρσούσῃ* might be suggested, but the text is sound. ⸸. **769** *κρυπτὸς*

ζῶσιν; *Phoen.* 1725 OIK. *δεινὰ δεῖν' ἐγὼ τλάς.* AN. *τί τλάς*; *I. A.* 460 *τὴν δ' αὖ τάλαιναν παρθένον, τί παρθένον*; *Ion* 286 *τιμᾷ*; *τί τιμᾷ*; the use is the same as that of *quid* in *e.g.* Plaut. *Rud.* 736 *TR. Numqui minus hasce esse oportet liberas? LA. Quid liberas?*, *Amphit.* 1021 &c. It does not ask *what* is said, but *why* it is said, with a tone of remonstrance or surprise, for which there is no place here. *P. V.* 792 is in no way parallel.]—**λέγ' αὖθις**: *i.e.* 'express yourself again.'

764 **ἦ ξὺν κ.τ.λ.** **ἦ...εἴτε** cannot express a disjunctive *question*, either direct or indirect. The thought is '(I mean, she bids him come) either with his bodyguard or, it may be, without.' Cf. Eur. *Alc.* 112 *οὐδὲ...ἔσθ' ὅποι τις αἴας | στείλας ἢ Λυκίας | εἴτ' ἐπὶ τὰς ἀνύδρους | Ἀμμωνίδας ἕδρας | ...παραλύσαι*, Soph. *Aj.* 175 *ἦ πού τις νίκας ἀκάρπωτον χάριν, | ἢ ῥα κλυτῶν ἐνάρων ψευσθεῖσ', ἀδώροις | εἴτ' ἐλαφαβολίαις;*—**ξὺν λοχίταις**: cf. Soph. *O. T.* 750 *πότερον ἐχώρει βαιός, ἢ πολλοὺς ἔχων | ἄνδρας λοχίτας*; Aegisthus had provided himself with the customary *δορυφόροι* of a *τύραννος* (cf. *Ag.* 1638).

766 **ταῦτ'** is stressed; 'that part of the message.'—**δεσπότου στύγει** = *δεσπότῃ στυγερῷ* (or *στυγνῷ*), the gen. being of definition. Cf. *Αἰγίσθου βία* (892), *Πειθοῦς σέβας* (*Eum.* 886), *ἰς Τηλεμάχοιο* (Hom. *Od.* 16. 476), *λῆμα Κορωνίδος* (Pind. *P.* 3. 25), *ὁ Τυρσανῶν ἁλαλατὸς...ἰδών* (*ibid.* 1. 72), *τὸ τοῦ Καλχηδονίου σθένος* (Plat. *Phaedr.* 267 c), and, with adj. for the gen., *τὰς Ὀρφεία γῆρυς κατέγραψεν* (Eur. *Alc.* 969).—With **στύγει** in the concrete sense cf. 1026, *Eum.* 647 *ὦ παντομισῆ κνώδαλα, στύγη θεῶν*, Eur. *Heraclid.* 52 *ὦ μῖσος, εἴθ' ὄλοιο.*—[The rendering 'through hatred of our master' appears weak, and that of the schol. 'to the man abominated by our master (Agam.)' is far-fetched.]

767 **αὐτὸν** = *μόνον*, 'just himself.' Cf. the formula *αὐτοί ἐσμεν* (Ar. *Ach.* 504 *αὐτοὶ γάρ ἐσμεν... | κοὔπω ξένοι πάρεισιν*, *Thesm.* 472), Hom. *Il.* 8. 99 *αὐτός περ ἐὼν προμάχοισιν ἐμείχθη.*—**ὡς ἀδειμάντως κλύῃ**: 'so that he may hear the news fearlessly *told*.' This, of course, is to be part of her message; it is not the motive of the Chorus in sending it. For illustration of this use of the adverb (as in *κλύειν ἀληθῶς*) see 433 (n.). Perhaps we may add to the instances there Simonid. *fr.* 5 8 *οὐδέ μοι ἐμμελέως τὸ Πιττάκειον νέμεται* (= *νομίζεται ἐμμελῶς εἰρῆσθαι*, though we cannot in formal grammar supply that infin.). A meaning 'that he may hear the news without fearing' would be more naturally expressed by the adj. *ἀδείμαντος*. It also lacks point or aptness, however the context be viewed.

768 **ἄνωχθ' ὅσον τάχιστα.** The haste, as Verrall perceives, is for fear the message should otherwise arrive in the original and undesirable shape.—**γαθούσῃ φρενί.** (1) According to position these words should refer to the nurse. She cannot, indeed, be told to rejoice at the news, but she can by a significant hint be bidden to deliver the garbled message and *rejoice to deliver* it. The Chorus knows the happy consequence, but, to

CHO. Perhaps with escort, or, maybe, unattended?

NURSE. She bids him bring his bodyguard of spearmen.

CHO. Prithee, bear no such message to our hated master. But go at once and with glad heart bid him come alone, so that he may be told without a fear. 'If news be crooked, the bearer may make it straight.'

NURSE. Nay, can ye be looking kindly on this day's tidings?

CHO. But what if Zeus at last make ill winds change?

ὀρθούσῃ φρενί M. The eye of the copyist was attracted from *-θου-* to the *-θου-* of the line above and he continued with that line. Musgrave emended (with *κρυπτὸς*) from Eustath. and schol. to Hom. *Il.* 15. 207. ✝. *κυπτὸς* Blomfield (from variant in Homeric schol.). *κυρτὸς* Paley, Weil. **770—777** M has the *παράγραφος* at each verse (including 776). **770** *τοῖσιν ἐντεταλμένοις* Wecklein. **771** ἀλλ'

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the nurse, 'Go and bid him at once with rejoicing heart' sounds so remarkable a speech that she naturally requires an explanation (v. 770). Otherwise (2) by a slight hyperbaton (cf. Eur. *Cycl.* 121 *σπείρουσι δ', ἢ τῷ ζῶσι, Δήμητρος στάχυν;*) the words may refer to *κλύῃ*. But appearances at least are kept up by Aegisthus (839) as well as by Clytaemnestra, and he would necessarily resent such open language from a servant. Moreover it becomes more difficult to relate the nurse's reply to the context.

769 ἐν ἀγγέλῳ γὰρ κ.τ.λ. See crit. n. The line (or its equivalent) was presumably proverbial before the time of Aeschylus. It is quoted (as from Euripides) by Eustath. and Schol. Ven. on Hom. *Il.* 15. 207 (*ἐσθλὸν καὶ τὸ τέτυκται, ὅτ' ἄγγελος αἴσιμα εἰδῇ*), to which Pindar (*P.* 4. 278) explicitly refers, paraphrasing with *ἄγγελον ἐσλὸν ἔφα τιμὰν μεγίσταν πράγματι παντὶ φέρειν.* | *αὔξεται καὶ Μοῖσα δι' ἀγγελίας ὀρθᾶς.* Eustath. explains the Homeric line by *ἀγαθόκ ἐστι καὶ τὸ συνετὸν εἶναι τὸν ἄγγελον. πολλὰ γὰρ καὶ αὐτὸς κατορθοῖ.* The obvious sense of the proverb is that a shrewd messenger can often do better than simply repeat his message verbatim.

The coincidence of the Pindaric *ὀρθᾶς* with the *κατορθοῖ* of Eustath. and the *ὀρθοῦται* of Aesch. is, of course, not accidental. Although Aesch. has the line here, it is none the less likely that Eustath. and the Homeric schol. are right in citing it from Euripides also. It was probably a finished *γνώμη* (and even an iambic *γνώμη*) in existence before either. The Chorus, in excuse for tampering with the message, reminds the nurse of the *saying* that 'in (the hands of) a messenger a stooping tale grows straight,' *i.e.* anything *παρὰ στάθμην* which can be improved, *is* improved.—The only difficulty to this entirely satisfactory sense lies in **κρυπτὸς**, of which nothing really relevant can be made. Fortunately a variant in the Homeric schol. preserves the true reading **κυπτὸς**, which the metaphor demands and which Blomfield restored here. A corruption of the rare *κυπτὸς* ('stooping,' 'bent') to the common *κρυπτὸς* was almost to have been expected.—**ἐν ἀγγέλῳ.** Editors quote Thuc. 7. 8 *τὴν αὐτοῦ γνώμην μηδὲν ἐν ἀγγέλῳ ἀφανισθεῖσαν*, Soph. *Aj.* 1136 *ἐν τοῖς δικασταῖς κοὐκ ἐμοὶ τόδ' ἐσφάλη.*

[With **κρυπτὸς** it may be just possible to render 'for in a messenger the hidden (=untold) part of a tale goes right,' *i.e.* you cannot make mistakes in the report of what you do not tell at all. But this has no relation to the Homeric and Pindaric passages, besides being untrue.]

770 φρονεῖς εὖ: not strictly=*χαίρεις, εὐφραίνῃ*, but 'are you well disposed towards?' *Ag.* 283 *εὖ γὰρ φρονοῦντος ὄμμα σοῦ κατηγορεῖ*, 1437 &c. News may be welcome or repugnant. The nurse cannot understand why she is bidden to carry the news *γαθούσῃ φρενί*. There is an indignant stress on **εὖ.**—**ἠγγελμένοις:** sc. *ὑπὸ τῶν ξένων.* Klausen's 'an prudenti consilio haec mandas?' cannot be got from the Greek.

771 ἀλλ' εἰ: 'but what if...?'. *Suppl.* 520 *ἀλλ' εἰ δρακόντων δυσφρόνων ἐχθίοσιν;*—**τροπαίαν:** originally an adj. with *πνοήν* or *αὔραν.* Cf. *S. c. T.* 692 *ἐπεὶ δαίμων* | *λήματος ἂν τροπαῖα χρονίᾳ μεταλ|λακτὸς ὕσως ἂν ἔλθοι θελεμωτέρῳ* |

ΤΡ. καὶ πῶς; Ὀρέστης ἐλπὶς οἴχεται δόμων.
ΧΟ. οὔπω κακός γε μάντις ἂν γνοίη τάδε.
ΤΡ. τί φής; ἔχεις τι τῶν λελεγμένων δίχα;
ΧΟ. ἄγγελλ' ἰοῦσα, πρᾶσσε τἀπεσταλμένα. 775
μέλει θεοῖσιν ὥνπερ ἂν μέλῃ πέρι.
ΤΡ. ἀλλ' εἶμι καὶ σοῖς ταῦτα πείσομαι λόγοις.
γένοιτο δ' ὡς ἄριστα σὺν θεῶν δόσει.

στρ. α'. ΧΟ. νῦν παραιτουμένᾳ μοι, πάτερ
Ζεῦ θεῶν Ὀλυμπίων, 780

ἦ Stanley. τί δ' εἰ would be easy, but is not required. ✝. **772** Ὀρέστης γ' Schütz. **773** For the punctuation see Commentary. οὔπω· κακός γε gives a wrong sense. **774** ἔχεις τί M. **775** ἄγγελ' M, corr. Robortello.—ἰοῦσαι

πνεύματι, *Ag.* 229 φρενὸς πνέων δυσσεβῆ τροπαίαν, Eur. *El.* 1147 ἀμοιβαὶ κακῶν· μετάτροποι πνέουσιν αὖραι δόμων.

773 οὔπω κακός γε κ.τ.λ. The mind supplies ἀλλ' ἄκρου τινὸς ἂν δέοι. 'It would take no *mean* seer to tell that as yet,' *i.e.* 'do not make too sure.' It is strange that this punctuation, assumed in the note of the older scholiast (τοῦτο ἀκριβοῦς ἐστι μάντεως εἰπεῖν, whereas a second schol. remarks τινὲς στίζουσιν εἰς τὸ οὔπω, ἵν' ᾖ, οὔπω ἐλπὶς οἴχεται δόμων), should have been overlooked. The Chorus is not prepared to tell the nurse flatly that Orestes is not dead. To give her heart it throws out hints of something in the background, but no more. For this there are good reasons. If she were told the truth, consistency of character would necessitate an outbreak on her part; the progress of the action would be delayed; she could hardly, indeed, be trusted with the errand at all. **κακός ...μάντις**: Eur. *Hipp.* 346 οὐ μάντις εἰμὶ τἀφανῆ γνῶναι σαφῶς, *Heraclid.* 65 μάντις δ' ἦσθ' ἄρ' οὐ καλὸς τάδε, Soph. *Phil.* 910 εἰ μὴ γὼ κακὸς γνώμην ἔφυν.—With the punctuation **οὔπω· κακός γε κ.τ.λ.** we might regard κακός as either 'incompetent' or 'sinister.'

775 ἄγγελλ' ἰοῦσα κ.τ.λ. The usual interpretation, 'Go and give the message; do what *I* have bidden,' misconceives the tone of the line and of individual words. Rather 'Go your ways and give your message; do what you were bidden (by Clyt.).' The scene must be cut short, and the Chorus understands human nature sufficiently well to adopt an offended tone of indifference as the most effectual means of getting its way.—**ἰοῦσα**: with the depreciatory suggestion familiar in participles *e.g.* βαλών, φέρων, ἔχων. Cf. *Ag.* 1289 ἰοῦσα πράξω.—**πρᾶσσε τἀπεσταλμένα**: Eur. *Tro.* 1149 σὺ δ' ὡς τάχιστα πρᾶσσε τἀπεσταλμένα.

776 μέλει θεοῖσιν κ.τ.λ.: resignedly accepting the situation. For the form of words cf. *Ag.* 964 Ζεῦ Ζεῦ τέλειε, τὰς ἐμὰς εὐχὰς τέλει· | μέλοι δέ τοι σοὶ τῶνπερ ἂν μέλλῃς τελεῖν, Soph. *Ant.* 1335 μέλει γὰρ τῶνδ' ὅτοισι χρὴ μέλειν.—It is worth observing that, when **θεοῖσιν** occupies the full length ⏑–⏑, it is almost always appreciably emphasized.

777 ἀλλ' εἶμι κ.τ.λ. The nurse gives in ('Nay, I will...'), but with a prayer that the questionable step may be 'for the best.'—**σοῖς** is stressed by position. 'It is *your* bidding I will follow in this point.'

779—836 Third Stasimon, consisting of two parts: (*a*) Prayers to (1) Zeus (the Supreme God) to second the cause of virtue and justice, and to aid the son of his worshipper Agam. in his uphill struggle. The help will meet with its return of gratitude; (2) to the domestic Gods, whose interest it is to end the reign of blood; (3) to Apollo (whose image stands before the doors), as the lover of the light and freedom which the house has lost; (4) to Hermes (whose image is there also), to earn the gain he loves by lending his guile. The prayer to Zeus not unnaturally occupies the same space

NURSE. How can that be? Orestes, hope of the house, is gone.

CHO. As yet, 'twould take no mean seer to declare so.

NURSE. Ah! Have ye some knowledge that is not in the tale?

CHO. Go! Take thy message. Do what thou wert bidden. The Gods will look to that whereto they look.

NURSE. Well, I will go, and, touching this, 'tis your bidding I will follow. May it, by the Gods' blessing, be for the best.

[*Exit* NURSE.

CHO. Now, now, I implore thee, Zeus, father of Gods 1st strophe.

M (but corrected).—*τ' ἀπεσταλμένα* (made from *τ' ἀπεταλμένα*) M. **776** *μέλλει* M, *μέλει* Aldus.—*μέλοι* Scaliger.—*μέλλη* M, corr. Turnebus. **779** M has the *παράγραφος*.—*παραιτουμεν' ἐμοὶ* M. An accent is erased over *ου* and placed over *ε* by m. *παραιτουμένη μοι* Turnebus (*-ᾳ* Herm., since *αι*=*ε* explains the corruption).

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as the other prayers together, viz. a strophe and antistr. together with the mesode: (*b*) Anticipation of the glad result, with appeal to Orestes to secure it by firmness in a deed which pleases Heaven and the dead, and ends the line of crime.

779—814 The unity of the first part is distinct. The Gods named or denoted are those whose interests are, for manifest reasons, the interests of Orestes and the house. That notion is dwelt upon throughout. Failure to perceive this fact is responsible for most of the misinterpretations. Two far-reaching questions, however, are opened up in regard to the text. (1) Is the metrical correspondence between strophe and antistr. subject to the ordinary rules? (2) Is the mesode to be repeated after the antistrophe as ephymnium? To (1) the reply seems to be that editors have all desired to see such correspondence, if it can be obtained by temperate and regulated emendation; that the surrender of the doctrine of correspondence is only a last resource, when emendation eludes the searcher; that the degree of obvious correspondence is so large as to make it unlikely that it did not hold throughout; and that, the nearer we approach to satisfactory correction on other grounds, the nearer we get to metrical agreement. The full answer to (2) would require a monograph. For the present place it is enough to say that, though non-repetition of an ephymnium might be due to the cause stated in Introd. pp. ciii sq., the sense is altogether more natural with the simple mesode. Indeed it would never occur to an unprejudiced reader that vv. 802—807 could be repeated at all after v. 814; also vv. 785—789 are certainly better absent after 795. The mesode was recognised in antiquity, and a scheme *a x a*, *b y b*, *c z c*, with salient metrical affinities of the mesodes *x y z* to each other, is antecedently probable enough. The principles regulating the metrical structure of the mesodes in relation to each other or to their respective strophae and antistrophae may not be fully understood by us, but they were presumably strict enough to the composer. (The resemblance of *x* to *z*, which lends compactness to the whole ode, is very close, but we are not warranted in assuming between them an antistrophic equivalence.)

779 sq. **νῦν**: see 721 (n.).—**πάτερ... Ὀλυμπίων**: the most honorific title. Zeus is the father of the highest Gods and therefore supreme of the supreme (*Suppl.* 533 sqq.). With this force of **Ὀλυμπίων** cf. *Eum.* 667 *μάρτυς πάρεστι παῖς Ὀλυμπίου Διός*, *Suppl.* 992 *θύειν τε λείβειν θ', ὡς θεοῖς Ὀλυμπίοις*, Soph. *El.* 209 *θεὸς ὁ μέγας Ὀλύμπιος*, *Trach.* 275 *ὁ τῶν ἁπάντων Ζεὺς πατὴρ Ὀλύμπιος*.—**Ζεῦ**. In any case *ab Iove principium* (Theoc. 17. 1 *ἐκ Διὸς ἀρχώμεσθα*); but

δὸς τύχας τυχεῖν δόμου κυρίως
τὰ σωφρόσυν' εὖ μαιομένοις ἰδεῖν.
διὰ Δίκας ἅπαν ἔπος
ἔλακον, ὦ, σὺν δέ νιν φυλάσσοις.
μεσ. α΄. ἦ ἔ, πρὸ δὲ δὴ 'χθρῶν 785
τὸν ἔσω <τῶν> μελάθρων, Ζεῦ,
θές, ἐπεί μιν μέγαν ἄρας,
δίδυμα καὶ τριπλᾶ παλίμ-
ποινα θέλων ἀμείψῃ.
ἀντ. α΄. ἴσθι δ' ἀνδρὸς φίλου πῶλον εὖ- 790

781 δέ μου M, δόμου Bothe. The text is otherwise sound. δὸς τύχας τυχεῖν ἐμοῦ κυρίοις H. L. Ahrens, δὸς τυχεῖν δέ μοι καιρίως Lachmann. Other conjectures, mostly too remote and far-reaching, are numerous (see Wecklein's Appendix). **782** τὰ σωφροσυνευ M (with ζτ in marg.). Verrall rightly retains σωφρόσυν'. ⏚. (I had once thought of τὰ Σωφροσύνου μαιομένοις, with the sense τοῖς φρονοῦσι τὰ τοῦ Σωφροσύνου Διός.) τὰ σώφροσιν εὖ Turnebus. τὰ σώφρον' εὖ Herm., but the antistrophe is plainly corrupt. τὰν σωφροσύναν Feder, τὰ σώφροσιν μαιομένοις ἦν Emperius. **783** διαδικᾶσαι πᾶν M, which I correct (διὰ δίκας Pauw). ⏚. κἀδ δίκαν Herm. (misled by schol. q.v.). Heimsoeth transposes with πᾶν ἔπος διαὶ δίκας. Though διὰ is metrically correct (⏚), it would be a plausible account of the corruption to suppose that a true reading διαὶ δίκας ἅπαν (with τιθεῖτ' in v. 794)

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the interests of Zeus are as much concerned in the welfare of the house as are those of its specially tutelary deities. Cf. 787 sqq. with 254 sqq. (καὶ τοῦ θυτῆρος καὶ σὲ τιμῶντος μέγα κ.τ.λ.).

781 sq. **δὸς τύχας κ.τ.λ.**: either (1) δὸς τύχας δόμου τυχεῖν κυρίως τοῖς τὰ σωφρόσυνα εὖ μαιομένοις, (ὥστε) ἰδεῖν (αὐτό), the infin. being consequential. Lit.: 'grant that the fortunes of the house may fall decisively for (=on behalf of) those who rightly desire soberness, for them to see (it)'; or (2) construe τοῖς εὖ μ. ἰδεῖν τὰ σωφρόσυνα, 'for those who rightly desire to see (the reign of) soberness.' The latter is easier, but the former is more idiomatic. Cf. Xen. *Hell.* 5. 1. 14 ἡ θύρα ἡ ἐμὴ ἀνέῳκτο εἰσιέναι τῷ δεομένῳ τι ἐμοῦ. Similarly *Eum.* 166 πάρεστι γᾶς ὁμφαλὸν | προσδρακεῖν αἱμάτων | βλοσυρὸν ἁρόμενον ἄγος ἔχειν (=ὥστε ἔχειν αὐτό).—**κυρίως**=κεκυρωμένως: emphatic, 'authoritatively (and finally).' βεβαίως schol. rightly. Cf. *Ag.* 187 τὸν 'πάθει μάθος' θέντα κυρίως ἔχειν ('to remain an unchanging ordinance'). Pindar (*I.* 4. 53) calls Zeus ὁ πάντων κύριος who τά τε καὶ τὰ νέμει.—**τὰ σωφρόσυν'**: the art. is generic, as in *S. c. T.* 581 ἐξ ἧς τὰ κεδνὰ βλαστάνει βουλεύματα, *Eum.* 882 οὗτοι καμοῦμαί σοι λέγουσα τἀγαθά, *Suppl.* 200 τὰ χρεῖ' ἔπη.—The adj. **σωφρόσυν'** is open to no *a priori* objection (cf. δεσπόσυνος, δουλόσυνος, γηθόσυνος, κηδόσυνος) and makes excellent sense.—**εὖ**: with the participle, 'rightly.' Cf. *Suppl.* 80 εὖ τὸ δίκαιον ἰδόντες and the phrase τὸ εὖ, *Ag.* 125 τὸ δ' εὖ νικάτω, Eur. *fr.* 285. 16, Ar. *Ach.* 661 τὸ γὰρ εὖ μετ' ἐμοῦ καὶ τὸ δίκαιον | ξύμμαχον ἔσται.

783 **διὰ Δίκας.** The schol. explains by δικαίως (cf. διὰ τάχους, δι' ὀργῆς &c.), but the expression is more figurative and stronger. Δίκη is personified: 'I owe to Justice every word.' Cf. 639.—**διὰ** answers metrically to θεῖτ' (794), as κλύετε (798) to πρᾶξιν (810) and ἄγετε (799) to πολλὰ (811).—***ἅπαν ἔπος.** Cf. *P. V.* 1064 ψευδηγορεῖν γὰρ οὐκ ἐπίσταται στόμα | τὸ Δῖον, ἀλλὰ πᾶν ἔπος τελεῖ. The whole expression here and in the next line is the poetical equivalent of a commonplace in forensic perorations; 'my plea is just; it is for you (the bench) to uphold justice.' An examination of the concluding sentences of extant speeches will make this certain. For ἅπαν cf. Ar. *Plut.* 493 χρήσιμον εἰς ἅπαν ἔργον, and Blaydes (crit. n.) on Ar. *Ach.* 998.

784 **ἔλακον** is practically tenseless. Cf. εἶπον=λέγω.—**ὦ**: see crit. n. **Ζεῦ** came into

Olympian, grant that the house may win a stablished state.
Let them behold it, who with right minds seek after soberness.
'Tis Justice teaches every word I utter; O help to watch over her!

Set before foes him within the halls; for, if thou exaltest him, with twofold and with threefold wilt thou be recompensed, if so it please thee. 1st mesode.

Know that the orphan colt of one whom thou didst love 1st antistrophe.

was miswritten διὰ κ.τ.λ. and that the correcting αι (intended for the α of διὰ) was misplaced over α of ἄπαν thus, διαδικασαπαν. **784** ἔλακον Ζεῦ σὺ δέ νιν M. An interlinear adscript ἔλακον ὦ was regarded as a correction. ⸸. ἔλακον· ὦ Ζεῦ, σύ νιν Herm. (σὺ δ' εὖ Lachm.), ἔλακον, ὦ· Ζεὺς δέ νιν φυλάσσοι Schwenk, ἔλακον εὖ· σὺ δέ νιν Bothe.—For σὺ I write σὺν. ⸸.—The accentuation of ὦ is uncertain. **785** δὴ ἐχθρῶν is probably more correct. ⸸. πρὸ δέ γ' ἐχθρῶν Hermann. **786** τῶν ἔσω μελάθρων ὦ Ζεῦ M. ⸸. τὸν ἔσωθεν μελάθρων, Ζεῦ Seidler. Either ὦ or Ζεῦ may be the adscript (ὦ Heimsoeth). τὸν ἔσω, Ζεῦ, μελάθρων, ὦ Bamberger. **787** M places θές in the preceding line.—νιν Seidler. ⸸.—ἀίρας M (ι in an erasure). **789** παλίντοινα M.—ἀμείψει, corr. Turnebus. (See Introd. pp. xcix sq.) **790** ἴσχε Pauw. ⸸.

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the text in place of ὦ, over which it had been written in explanation. For ὦ apart from voc. cf. 941 ἐπολολύξατ' ὦ, Ar. *Eccl.* 970 ὦ ἱκετεύω, | ἀνοιξον. An alternative is <ὦ> Ζεῦ, σύ νιν, but it is easier to see a reason for the interpolation of Ζεῦ than of δέ.—*σὺν δέ νιν φυλάσσοις: 'and do thou guard her withal'= 'and do thou help us in safeguarding her.' For the adverbial prep. cf. *Ag.* 590 δόμοις δὲ ταῦτα καὶ Κλυταιμήστρᾳ μέλειν | εἰκὸς μάλιστα, σὺν δὲ πλουτίζειν ἐμέ. See 137 (n.).—νιν: viz. 'Justice.' (Even if διὰ δίκας=δικαίως the noun is quite distinct to the Greek consciousness.)

785 sqq. πρὸ δὲ δὴ κ.τ.λ. carries on the notion of helping the just cause.—πρὸ...θές. It is inaccurate to speak of 'tmesis' in cases like the present, however true it may be that composition produces the same sense (cf. Eur. *Med.* 963 προθήσει χρημάτων, Hdt. 3. 53 πολλοὶ τῶν δικαίων τὰ ἐπιεικέστερα προτιθέασι). πρὸ is as independent as in Pind. *P.* 4. 246 θνατῶν φρένες ὠκύτεραι | κέρδος αἰνῆσαι πρὸ δίκας δόλιον, Plat. *Phileb.* 57 E εἴ τινα πρὸ αὐτῆς ἄλλην κρίναιμεν.—While θοῦ πρὸ...would express the subjective preference, θὲς πρὸ...regards the objective effect.—δὴ: *i.e.* as a matter of course.—δὴ 'χθρῶν. Though editors prefer to retain this with the MS, synecphonesis is more probable than prodelision. Cf. μὴ ἀλλὰ 917, Hom. *Il.* 1. 131 μὴ δὴ οὕτως, *Od.* 12. 399 ἀλλ' ὅτε δὴ ἕβδομον ἦμαρ, Eur. *El.* 870 φέρ' οἷα δὴ ἔχω (in dialogue), Ar. *Thesm.* 1150 οὗ δὴ ἀνδράσιν.—ἐχθρῶν: not 'his enemies' (which cannot be got from the Greek), but 'enemies,' viz. to thee. Aegisthus and Clyt. are θεοῖς ἐχθροί, whereas Agam. was Διὶ φίλος (cf. 790).—τὸν ἔσω *<τῶν> κ.τ.λ. See crit. n. The schol. affords no testimony, since τὸν Ὀρέστην there may mean λείπει τὸν Ὀρέστην. θές demands an object, and μιν an antecedent. Among the words ἐχθρῶν τὸν ἔσω τῶν μελάθρων it was not unnatural for τὸν to be adapted to the gen. plur. and for the second τῶν to be then omitted.

787 μιν: 620 (n.).—μέγαν ἄρας: 261 (n.).

788 sq. δίδυμα καὶ τριπλᾶ: *Pers.* 1034 δίδυμα γάρ ἐστι καὶ τριπλᾶ, Hom. *Il.* 1. 128 τριπλῇ τετραπλῇ τ' ἀποτείσομεν, *bis terque.* These words probably form the substantive, παλίμποινα being adjectival.—For ποινή in a favourable sense cf. *Suppl.* 634 εὐχὰς ἀγαθὰς ἀγαθῶν ποινάς, Pind. *N.* 1. 70 καμάτων μεγάλων ποινάν, *P.* 1. 59 κελαδῆσαι ποινὰν τεθρίπτων.—θέλων: 'if it so please thee.' Cf. 19 (n.), 810. Here the word tempers the suggestion of self-interest or a bargain on the part of Zeus.—ἀμείψῃ: cf. *S. c. T.* ποῖον δ' ἀμείσεσθε γαίας πέδον | τᾶσδ' ἄρειον; Soph. *Trach.* 736 λῴους φρένας | τῶν νῦν παρουσῶν τῶνδ' ἀμείψασθαι ποθεν.

790 sqq. ἴσθι...προστίθεις=ἴσθι καὶ προστίθει, but with a closer relation:

νιν ζυγέντ' ἐν ἅρματι
πημάτων, ἔν <οἱ> δρόμῳ προστιθεὶς
μέτρον, <τό> τις ἂν σῳζόμενον ῥυθμὸν
θεῖτ' ἰδεῖν δι' ἄπεδον,
ἀνομένων βωμάτων ὄρεγμα· 795

στρ. β'.

οἵ τ' ἔσωθε δωμάτων
πλουτογαθῆ μυχὸν νομίζετε,
κλύετε, σύμφρονες θεοί·
ἄγετε, τῶν πάλαι πεπραγμένων <μένον>

791 ἅρμασιν Herm. (from schol.). **792** ἐν δρόμωι M, which I correct. †. <σὺ δ'> ἐν δρόμῳ O. Müller, ἐνδρόμῳ Pauw, εὐδρόμῳ Bothe. **793** sq. *μέτρον τίς ἂν σῳζόμενον ῥυθμὸν | τοῦτ' ἰδεῖν δάπεδον* M. The present text assumes that *μέτρον τίς* is a corruption of ΜΕΤΡΤΟΤΙC (assisted by the rarer form of the relat.), *τοῦτ'* of *θοῖτ'* (=*θεῖτ'*), and *δάπεδον* of *δι' ἄπεδον*. †. For an alternative *τιθεῖτ'* see crit. n. to v. 783.—Aiming in part at a similar sense Boissonade had given *μέτρον τόσον ὡς* and Blomfield *διὰ πέδου*. For bolder conjectures, determined by various views of the

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'shew thy knowledge by setting a limit.' —**ἴσθι**: the direct appeal corresponding to *ἴστω Ζεύς*, as Verrall remarks.—**φίλου** (*ἐχθρῶν* 785 (n.).—**πῶλον εὖνιν ζυγέντ' κ.τ.λ.** The figure is from a chariot race. The colt is young, and the course should not be cruelly long or steep.—**ζυγέντ' ἐν ἅρματι**: cf. *Ag.* 228 *ἐπεὶ δ' ἀνάγκας ἔδυ λέπαδνον*, 841 *ζευχθεὶς ἑτοῖμος ἦν ἐμοὶ σειραφόρος*, 1639 *τὸν δὲ μὴ πειθάνορα | ζεύξω βαρείαις*, Eur. *Or.* 1330 *ἀνάγκης εἰς ζυγὸν καθέσταμεν*.—**πημάτων**: gen. of definition. Though *πήματα* might be the load carried (cf. *ἅμαξα πέτρων* &c.), that intention is not primary, since the *ἅρμα* is for racing purposes.

792 sqq. **ἔν *<οἱ> δρόμῳ κ.τ.λ.** See crit. n. and (for the value of the scholia) Appendix. The reading of M is not translatable by any *tour de force*.—**<οἱ>**, thanks to its comparative rarity and its peculiar situation, was omitted as unintelligible by some early copyist. The position of this light enclitic was unusually free: cf. Pind. *P.* 2. 80 *ἄνευ οἱ Χαρίτων τέκεν γόνον*, Soph. *Aj.* 906 *ἐν γάρ οἱ χθονὶ | πηκτὸν τόδ' ἔγχος κ.τ.λ.*, *Trach.* 650 *ἃ δέ οἱ φίλα δάμαρ | ...ὤλυτο*, Hom. *Od.* 3. 306 *τῷ δέ οἱ ὀγδοάτῳ* (sc. *ἔτει*) *κακὸν ἤλυθε, Il.* 13. 616. So other enclitics: Simonid. *fr.* 175 *ἐν δέ σε πόντῳ...μοῖρ' ἔκιχεν θανάτου*, Pind. *N.* 8. 18 *ποντίᾳ ἔν ποτε Κύπρῳ*, Hdt. 6. 69 &c.—**προστιθεὶς**: as *ἀγωνοθέτης*, 'imposing,' 'setting.'

793 sqq. **μέτρον**: *τέλος* schol., a sense approached by Soph. *El.* 236 (*καὶ τί μέτρον κακότατος ἔφυ*;) but inexact here. Rather 'a (due, fair) measure (of distance)'=*μέτριον μῆκος*.—*<**τό**> **τις ἂν κ.τ.λ.**: **τὸ**=δ ('over which'), the accus. of extent, which is in any case frequent (*e.g.* Eur. *Bacch.* 748 *χωροῦσι...πεδίων ὑποτάσεις*, Verg. *Aen.* 1. 524 *ventis maria omnia vecti*) but is particularly easy with the neut. pronoun.—**σῳζόμενον ῥυθμὸν *θεῖτ'** =*σώσειε ῥυθμὸν* ('keep up the pace'), according to the rule of resolution with *τίθεσθαι* (=*ποιεῖσθαι*). Cf. *Eum.* 899 *ἐγγύην θήσῃ*;=*ἐγγυήσεις*;—**ἰδεῖν**: infin. of either purpose or consequence. Cf. 782. Goodwin *M. and T.* §§ 770 sqq. There is an allusion to the spectators at the games.—***δι' ἄπεδον**. The **δάπεδον** of M is without metre or construction. An easy course 'over the level' is contrasted with one which is *προσάντης, πρὸς λέπας*. Cf. Eur. *H. F.* 119 *μὴ προκάμητε πόδα | βαρύ τε κῶλον, ὥστε πρὸς πετραῖον | λέπας ζυγοφόρος ἕκαμ' ἅπαντες ἅρματος | βάρος φέρων τροχηλάτοιο πῶλος*, *Hel.* 1443 *ἕλκουσι δ' ἡμῖν πρὸς λέπας τὰς συμφοράς*, *Alc.* 499 *καὶ τόνδε τούμοῦ δαίμονος πόνον λέγεις· | σκληρὸς γὰρ ἀεὶ καὶ πρὸς αἶπος ἔρχεται*, Hom. *Il.* 17. 744 (mules draw timber on a mountain road) *ἐν δέ τε θυμὸς | τείρεθ' ὁμοῦ καμάτῳ τε καὶ ἱδρῷ σπευδόντεσσιν*, Pind. *I.* 2. 33 *οὐ γὰρ πάγος, οὐδὲ προσάντης ἁ κέλευθος γίνεται*, Petron. 134 *lassus tamquam caballus in clivo*.

is harnessed in danger's car, and set thou before him such measure to be run as one might shew a steady pace unbroken o'er the level, stride after stride winning to the goal.

And ye gods, who within the house are fain to dwell where riches make glad your nook, hearken in sympathy. Annul, I pray, by fresh award of judgment, the bloodfeud left from 2nd strophe.

strophe, see Wecklein's Appendix p. 239.—*σωζώμενον* M (but corrected).—*τοῦτ' ἴδοι* Portus.—*γάπεδον* Hermann. **795** *ἀνομένων* M (corrected).—*βημάτων* M. Append. to v. 22.—*πημάτων* in schol. is a textual error there.—Weil, Wecklein &c. (after Schneider) here repeat the mesode as ephymnium. **796** *ἔσω* Herm., in view of 808 (M). *ἔσωθεν δόμων* Wellauer. **797** *πλουταγαθῆ* M, corr. Turnebus. —*ἐνίζετε* Seidler. ⏚. **798** *κλῦτε* Dindorf. ⏚.—*σύμφρονες* is a correction of m, apparently from *σώφρονες*. **799** An iambus is wanting. Either *μένον* was lost

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795 **ἀνομένων βαμάτων ὄρεγμα**: in apposition either (1) directly to *ῥυθμόν*, or (2) to the whole thought of the sentence. —**ἀνομένων**; not immediately = *ἀνόντων* in the sense of *e.g.* Ar. *Vesp.* 369 *πρὸς ἀνδρός ἐστ' ἄνοντος εἰς σωτηρίαν* ('winning to'), although the general result may be the same. The poet of course has in mind the expression *ἄνειν, ἀνύειν* (= *τελεῖν*) with or without *ὁδόν* (cf. Eur. *Suppl.* 1142 *ἤνυσαν τὸν Ἅιδαν*); but strictly we must render 'the stride of steps which are completed (to the goal).' A question might indeed be raised whether *βαμάτων* may not have been used of the 'laps' or 'lengths' of the course. This is sometimes assumed for Eur. *El.* 954 *μή μοι, τὸ πρῶτον βῆμ' ἐὰν δράμῃ καλῶς, | νικᾶν δοκείτω τὴν δίκην, πρὶν ἂν πέρας | γράμμης ἵκηται καὶ τέλος κάμψῃ βίου*, but the usual sense 'the first step' is no less natural there.—**ὄρεγμα**: the ordinary word for a 'stride,' but doubtless here with an implication (common in *ὀρέγεσθαι*) of eagerness. Cf. Eur. *Hel.* 546 *σὲ τὴν ὄρεγμα δεινὸν ἠμιλλημένην | τύμβου 'πὶ κρηπῖδ'... | τί φεύγεις;*

796 sqq. **οἵ τ' ἔσωθε κ.τ.λ.** An appeal to the gods of hearth and store, and in particular Zeus *Κτήσιος* and Hestia, whose place and function in the house were akin to those of the Roman Penates (cf. *penus* with *penitus*). When later Greek (*e.g.* of Dion. Hal.) translates *penates*, it is by *θεοὶ κτήσιοι, ἐφέστιοι, μύχιοι* (= *penetrales*), *ἑρκεῖοι*. Sacraria of special deities also were not unknown in Greek houses (Becker-Göll *Charikl.* II. p. 110). Deities such as these are concerned in preventing the *κτεάνων τριβή* (942) of the present occupants (cf. 126 n. to *δωμάτων*).—**ἔσωθε**: their influence proceeds from a shrine within; it does not descend upon the house from without. The form in *-θε* is warranted by *ἔνερθε, ὕπερθε, ὄπισθε, τηλόθε, ὡς δῆθε* (Eur. *El.* 268).—**πλουτογαθῆ μυχόν**: *i.e.* the *penetralia, ἑστίας μυχόν*. Cf. *Ag.* 96 *πελάνῳ μυχόθεν βασιλείῳ*, Soph. *Trach.* 686 *τὸ φάρμακον...ἐν μυχοῖς σῴζειν*. So the Homeric *θάλαμος* (= *μυχός*) is used also as a store-room.—**νομίζετε** = *χρῆσθαι εἰώθατε*. There is no authority for *νομίζειν* = *νέμεσθαι, νέμειν* 'inhabit' (from *νομός* = *ἦθη*). Dion Chrys., indeed, in quoting Eur. *El.* 234 *οὐχ ἕνα νομίζων φθείρεται πόλεως νόμον* gives the unlikely *τόπον*, and, if this suggests *νομόν*, still *νομίζων* would be explained as 'recognising,' 'using (as his).' How closely *νομίζειν* = *χρῆσθαι εἰωθέναι* is clear from the familiar use with the dat. (Thuc. 2. 38 *ἀγῶσι...διετησίοις νομίζοντες*). Cf. on the one hand *τὰ νομιζόμενα* (*iusta*), *Ag.* 1030 *ἔχεις παρ' ἡμῖν οἷάπερ νομίζεται*, and, on the other, inf. 1000 *ἀργυροστερῆ | βίον νομίζων* ('practising'). The sense is not simply *μυχὸν νομίζειν* but *μυχὸν πλουτογαθῆ ν.*, *i.e.* 'accustomed to enjoy a storehouse glad with wealth.' The house of Atreus is *ἀρχαιόπλουτος* (*Ag.* 1027).

798 **κλύετε**. For the metre cf. 783 (n.).—**σύμφρονες** may either be epithet ('ye Gods who are of one mind with us') or belong to *κλύετε*, 'hearken with sympathy.' The house-gods necessarily *φρονοῦσι τὰ Ὀρέστου*. Cf. *S. c. T.* 237 *ὦ ξυντέλεια* (sc. *θεῶν*), *μὴ προδῷς πυργώματα*.

799 **πεπραγμένων**: the sense is determined by **αἷμα**, 'the blood-debt of (*i.e.* attaching to) deeds done long ago.'

λύσασθ' αἷμα προσφάτοις δίκαις· 800
γέρων φόνος μηκέτ' ἐν δόμοις τέκοι.
μεσ. β'. τὸ δὲ καλῶς κτίμενον ὦ
μέγα ναίων στόμιον, εὖ
δὸς ἀνιδεῖν δόμον ἀνδρός,
καί νιν ἐλευθερίως 805
λαμπρῶς ἰδεῖν φιλίοις
οἴγμασι δνοφερᾶς καλύπτρας.

after -μένων or, less probably, τῶν πάλαι <πάλαι> should be read. **800** Qu. λύσατε δεῖμα? ⏑ –. The necessity for any change, however, is not proved. λύσατέ θ' αἷμα Merkel. λούσαθ' αἷμα conj. Wecklein, but the antistrophe is sound.—προφάτοις M, corr. m. **802** τόδε (earlier τάδε or τώδε?) M, corr. Robortello.—κταμενων M,

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For the expression cf. *Ag.* 1183 ἶχνος κακῶν | ῥιγηλατούσῃ τῶν πάλαι πεπραγμένων.—*<μένον>. Two syllables are wanting. The debt waits its time to be paid. Cf. 62 μένει χρονίζοντα βάρει, *Suppl.* 443 μένει...τίνειν | ὁμοίαν θέμιν, *Ag.* 1562 μίμνει...παθεῖν τὸν ἔρξαντα.

800 λύσασθ' : 'cause to be paid.' Cf. Soph. *O. T.* 100 φόνῳ φόνον πάλιν | λύοντας (of those who actually make the payment). The causat. middle is a favourite with Aesch. and should be more closely observed. In Eum. 169 ἐφεστίῳ δὲ μάντις ὢν μιάσματι | μυχὸν ἑχράνατ' the text is sound. Cf. *ibid.* 969 τάδε...ἐπικραινομένων γάνυμαι.—The metrical equivalence of λύσασθ' to νυκτὰ πρό (812) is made very doubtful by the position of the long syll. An easy correction would be **λύσατε δεῖμα.** Each step in the corruption, viz. to λύσατε αἷμα>λύσαθ' αἷμα>λύσασθ' αἷμα, is easy to illustrate, the expression λύειν φόβον was current (*S.c.T.* 256), and the legal allusion to ἄδεια as the result of a new trial and final award is in the Aeschylean manner.—**προσφάτοις**)(τῶν πάλαι; 'by fresh award,' the plur. being allusive.—The question how any end to the series of αἵματα could be reconciled with the doctrine that one deed of blood begets another to avenge it, was a problem. Cf. Eur. *Or.* 511 πέρας δὴ ποῖ κακῶν προβήσεται; 516 ἀεὶ γὰρ εἷς ἔμελλ' ἐνέξεσθαι φόνῳ | τὸ λοίσθιον μίασμα λαμβάνων χερός.

801 γέρων φόνος κ.τ.λ. : *i.e.* it should now be too old to breed. For the metaphor cf. 645, inf. 835, *Ag.* 1564 τίς ἂν γονὰν ἀραῖον ἐκβάλοι δόμων;

802 sqq. **τὸ δὲ καλῶς κτίμενον κ.τ.λ.** The passage is packed with ideas and suggestions. The God next invoked is Apollo Agueus (προστατήριος), whose emblem (whether as altar or the κωνοειδὴς κίων, κίων εἰς ὀξὺ λήγων) stands before the doors. The splendour of his own house at Delphi should make him take pity on this. He is also the oracular God, who sent Orestes on his mission. He is moreover the God of light, liberty and healing, and is besought to remove the cloud of darkness and servitude. It should be observed meanwhile that the *paean* is appropriately chosen as the opening and dominant metrical element. —προσφθέγματα to προπύλαιοι or προθύραιοι θεοί, particularly Apollo and Hermes, are often met with. Cf. *Ag.* 514—518, 518—520 (where the same order occurs as here), 1064, Ar. *Vesp.* 875 ὦ δέσποτ' ἄναξ γείτον' Ἀγυιεῦ τούμοῦ προθύρου προφυλάττων, Eur. *Phoen.* 631 καὶ σύ, Φοῖβ' ἄναξ Ἀγυιεῦ, καὶ μέλαθρα χαίρετε, Soph. *El.* 637 Φοῖβε προστατήριε, 1374 πατρῷα προσκύσαν θ' ἕδη | θεῶν, ὅσοιπερ πρόπυλα ναίουσιν τάδε, Plaut. *Bacch.* 170 *saluto te, vicine Apollo, qui aedibus | propinquos nostris adcolis.*

[The explanation of the Schol., necessitated by the misreading **κτάμενον** or **κταμένων**, that ὦ μέγα ναίων στόμιον=ὦ Ἄιδη, destroys the point of almost every word in the passage. To the epic form κτάμενος itself there is no more objection than to κτίμενος, φθίμενος, χύμενος, σχόμενος. Cf. *Pers.* 925 ἦβαν Ξέρξᾳ κταμέναν. But Hades is not the deity to whom one appeals for light out of darkness, and

deeds done long ago. Let aged murther beget no child more within.

And thou who dwellest where the great cavern rears its fair shrine, grant that the house, home of a man, may lift its eyes again. Yea, through welcome opening of the veil of gloom, let it look forth in noble radiance. 2nd mes-ode.

κτάμενον m, corr. Bamberger. ⏚. **803** μεγα*αιων M (with accent over ω erased), corr. m. **804** δ ὸσ (with erasure before ο, *i.e.* διὸς) M, corrected by a later hand.—ἀνέδην Hermann, ἀνέχειν Enger. ⏚. **805** sq. ἐλευθερίας (ἐλευθέριον Weckl.) φῶς λαμπρὸν ἰδεῖν Dind., ἐλευθερίως λαμπρὸν Verrall.—λαμπρῶς τ' Turnebus. No change is needed. ⏚. **807** ὄμμασι M. ⏚. ὄμμασιν ἐκ Herm., ὄμμα διαὶ

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the 'gloriously slain' have no place in the context, which we cannot strain to imply (for instance) 'do thou, who dwellest in the great cavern which holds so many nobly slain, restore the house of one who was slain *ignobly*.']

802 sq. **καλῶς κτίμενον...στόμιον.** Among the titles Φοῖβ' Ἄπολλον Πύθιε (Ar. *Vesp.* 869) Aeschylus first elaborates Πύθιε. The μέγα στόμιον is the μέγας μυχὸς χθονός of v. 953. The adytum of Delphi was a cave or vault (σπήλαιον Athen. 701 C, ἄντρον κοῖλον οὐ μάλα εὐρύστομον Strab. 9. p. 419), in which the tripod stood over a chasm: Strab. 9. 641 ὑπερκεῖσθαι δὲ τοῦ στομίου τρίποδα ὑψηλόν, Pseudo-Luc. *Ner.* 10 τὸ Πυθικὸν στόμιον, παρ' οὗ αἱ ὀμφαὶ ἀνέπνεον, Luc. 5. 82 *vastos telluris hiatus*. (It is not always clear whether στόμιον means the chasm or the cave).—**καλῶς κτίμενον**: the Homeric ἐυκτίμενον.—**μέγα**: rather 'august' than in the sense of size.—**ναίων.** The scansion is probably ναΐων, producing a paeon. Cf. Soph. *O. C.* 117 ποῦ ναίει (answering to ὀμμάτων), *Suppl.* 390 ἱκταίου, Soph. *Ant.* 827 πετραῖα, 1140 βιαῖας, Ar. *Vesp.* 282 φιλαθήναιος and so δείλαιος &c. frequently. For the application of the word cf. Eur. *Or.* 591 Ἀπόλλων, ὃς μεσομφάλους ἕδρας | ναίων κ.τ.λ.

803 sq. **εὖ δὸς κ.τ.λ.**: *i.e.* as Φοῖβος, God of light, and Παιάν, of healing and triumph.—**εὖ**: (rather with the whole context than with the imperat. alone) 'rightly.' Cf. 781 (n.).—**ἀνιδεῖν** (=ἀναβλέψαι) is an entirely natural compound, though extant only here. Cf. Eur. *H. F.* 563 οὐ...φῶς ἀναβλέψεσθε; 221 Θήβαις ἔθηκεν ὄμμ' ἐλεύθερον βλέπειν.—**ἀνδρός**: not 'of Agamemnon' (which would require some distinguishing epithet), but 'a man's,' *i.e.* 'let it be the house of a man (good and true), not, to its shame, of a woman and her paramour.'

805 sqq. **καὶ** is explanatory. Hence the appearance of ἰδεῖν after ἀνιδεῖν, though Greek ears had in any case no dislike to such repetitions (cf. 49—51 n.).—**ἐλευθερίως λαμπρῶς ἰδεῖν κ.τ.λ.**: 'and grant that it may with nobleness (as ἐλευθέριοι should) look brightly forth through kindly openings of the murky veil.' The objection to the two adverbs is merely *prima facie*. There are various ways τοῦ λαμπρῶς ἰδεῖν. Cf. *Eum.* 954 φανερῶς τελέως διαπράσσουσιν.—With the general sense we may compare Eur. *El.* 868 νῦν ὄμμα τοὐμὸν ἀμπτυχαί τ' ἐλεύθεροι, Pind. *N.* 7. 66 ἐν τε δαμόταις | ὄμμασι δέρκομαι λαμπρόν. The use of the adverbs, however, with ἰδεῖν is not identical with that of the neut. adj. The latter expresses the kind, the former the circumstances or results, of the look. The house is to look out amid brightness and glory (λαμπρῶς), not simply with a bright glance (λαμπρόν).—***οἴγμασι.** We can hardly retain ὄμμασι, which was a corruption to be expected in the context. In *Ag.* 525 also the MSS have ὄμμασι where οἴγμασι makes a better sense. The simple ablat. gen. καλύπτρας is scarcely Aeschylean.—**δνοφερᾶς καλύπτρας**: cf. 50 ἀνάλιοι βροτοστυγεῖς | δνόφοι καλύπτουσι δόμους, 959 πάρα τε φῶς ἰδεῖν, *S. c. T.* 214 τὸν ἀμάχανον | κάκ χαλεπᾶς δύας | ὕπερθ' ὀμμάτων | κρημναμενᾶν νεφελᾶν ὀρθοῖ, Eur. *Ion* 1466 ὅ τε γαγενέτας δόμος οὐκέτι νύκτα δέρκεται, | ἀελίου δ' ἀναβλέπει λαμπάσιν.—It deserves to be noted also that θεοὶ οἱ πρὸ πυλῶν ἱδρυμένοι are specially called ἀντήλιοι (Hesych.).

ἀντ. β'. ξυλλάβοι δ' <ἂν> ἐνδίκως
παῖς ὁ Μαίας, ἐπεὶ φορώτατος
πρᾶξιν οὐρίαν θέλων· 810
πολλὰ δ' ἀλφάνει κρύφ'· ἄσκοπον δ' ἔπος 811, 812
νύκτα πρό τ' ὀμμάτων σκότον φέρει·
καθ' ἁμέραν δ' οὐδὲν ἐμφανέστερος.

στρ. γ'. καὶ τότ' ἤδη που τὸν 815
δωμάτων λυτήριον
θῆλυν οὐριοστάταν <οἰδ'>

Emperius.—M writes *καλύπτρας* in the next line. **808** <ἂν> was added by Lachmann. ⏚. ξυλλάβοιτο δ' Weil. **809** *ἐπιφορώτατος* M, corr. Emperius. ⏚. *ἔπει φορώτατος* Oberdick. **810** *οὐρίσαι* Conington, *οὐριεῖ* H. L. Ahrens.—*θέλειν* M (with *ω* superscript by m). *τελῶν* Schütz, *θέειν* Weil. ⏚. **811** sq. *πολλὰ δ' ἄλλα φανεῖ* (*εἰ* in an erasure) *χρηίζων* | *κρυπτά· ἄσκοπον δ' ἔπος λέγων* M. For the present text see Introd. pp. xcii sq. and ⏚. I adapt the numeration to that of

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808 sqq. The next appeal is to Hermes *προπύλαιος*, whose emblem (the *τετράγωνος ἐργασία* of Thuc. 6. 27) is supposed to be visible. As in the previous passage, there are simultaneous allusions to various attributes and titles of this deity. Cf. Ar. *Plut.* 1153 sqq. He is *πομπαῖος*, *ὄδιος*, *ἡγεμόνιος*, to 'forward a business with favouring wind'; *ἐμπολαῖος*, *ἐριούνιος*, *κερδῷος*, to prosper gain; and *δόλιος*, *νύχιος*, to prosper it by stealth and particularly (as *λόγιος*) by the cunning of ready speech.—For the text as here restored, largely by the help of the scholia, see Introd. pp. xcii sq.

808 **ξυλλάβοι δ'<ἂν>.** A logical assumption is substituted for a prayer, as in v. 459. Hermes 'will naturally help' where craft is to be exercised and gain to be made. Those operations are his province.—**ἐνδίκως**: not = *δικαίως*, but 'naturally' (Verrall). It is his 'manner' (*δίκη*, as in *δίκην τινός* and the Homeric *ἡ γὰρ δίκη ἐστὶ γερόντων Od.* 24. 255). Cf. 994.

809 sq. **παῖς ὁ Μαίας κ.τ.λ.**: Soph. *El.* 1395 *ὁ Μαίας δὲ παῖς* | *Ἑρμᾶς σφ' ἄγει δόλον σκότῳ* | *κρύψας*, [Eur.] *Rhes.* 216 *εὖ σ' ὁ Μαίας παῖς...πέμψειεν Ἑρμῆς, ὅς γε φηλητῶν ἄναξ*, *Med.* 759 *ὁ Μαίας πομπαῖος ἄναξ*. The use of the mother's name, affected in such contexts (though of course it is not confined to them), is scarcely an idle periphrasis, and it is probable that to Greek ears *Μαῖα* suggested *μαίομαι*.—**ἐπεὶ φορώτατος.** M has **ἐπιφορώτατος.** The lengthening of a syll. before *χ* or *φ* is well authenticated. Cf. 1047 *φαιδχίτωνες*, *βρόχον* (Theogn. 1099), *ὄχον* (Pind. *O.* 6. 24), *φιλόσοφον* (Ar. *Eccl.* 571), *ὄφιν* (Hom. *Il.* 12. 208), *ζεφυρίη* (*Od.* 7. 119), *πῖφαύσκειν* (*Hym. Merc.* 539) &c. The reading of the text, however, not only does away with this licence, but creates an improvement in sense, while, from the palaeographic point of view, it scarcely amounts to an alteration. The corruption was the easier inasmuch as the compound was more commonly recognised in this meaning than the simple *φορός* (Thuc. 3. 74 *ἄνεμος ἐπίφορος*, Luc. *Hermot.* 28 *εἰ ἐπίφορόν ἐστι καὶ οὔριον τὸ πνεῦμα*).—A wind which is favourable (*φορός*, *ἐπίφορος*, *οὔριος*) is also called, like Hermes, *πομπαῖος* (Pind. *P.* 1. 66 *πομπαῖον οὖρον*). Conversely Hermes is here styled *φορός* and *οὔριος*.—**πρᾶξιν οὐρίαν.** The accus. depends on the verbal adj.: cf. *Suppl.* 602 *τὸ πᾶν μῆχαρ οὔριος Ζεύς* and see note on v. 23 *χοὰς προπομπός*.—**θέλων**: 789 (n.). The particip. is here hypothetical: cf. Hom. *Od.* 3. 231 *ῥεῖα θεὸς γ' ἐθέλων καὶ τηλόθεν ἄνδρα σαώσαι*, Eur. *El.* 422 *πολλά τοι γυνὴ* | *χρήζουσ' ἂν εὕροι δαιτὶ προσφορήματα*.—[**χρηίζων**, written in M at the next line is a gloss (Introd. *l. c.*). How far it is synonymous with *θέλων* may be seen from *e.g.* Eur. *I. A.* 338 *τῷ δοκεῖν μὲν οὐχὶ χρῄζων, τῷ δὲ βούλεσθαι θέλων*. That such adscripts exist in the text of M

'Twere likewise due that Maia's son should lend his aid; 2nd anti-
for he can best waft a deed on a fair course, whenso he will; strophe.
and great are his secret gains. With its deep craft his word
brings night and darkness o'er the eyes, and, though 'tis day,
none discerneth him the more.

Then, be sure, will be our hour to voice the song of the 3rd
freeing of the house, the strain that women raise when the strophe.

Wecklein for convenience of reference. In Eur. *fr.* 326 for **ἀλφάνουσ'** (Stob. *Flor.* 92. 26 M) one MS (A) has **ἀναφαίνουσ'** and in *Flor.* 91. 23 both MSS give **ἐμφαίνουσ'**.—**τὰ δ' ἀλά' ἀμφανεῖ** Herm., **πολέα δ' ἀμφανεῖ** Dindorf. **λέγω** for **λέγων** O. Müller.—**κρυπτά** illustrates the tendency to write the elided vowel (cf. 380). **814** **ἡμέραν** M.—**μεθ' ἡμέραν** Emperius. ⏚.—**δ'** om. Guelf.—Schneider repeats 802—807 as ephymnium. **815** **τότε δὴ** M, corr. Blomfield. **καὶ τότ' εἰ δή ποτ' οὖν** Enger.—**πλοῦτον** M. Iongh gave **δήπου τὸν**. **ἤδη κλυτὸν** Bamberger (with **φρεσίν** in antistr.). **πλούτου** is possible. ⏚. **816** **δειμάτων** H. L. Ahrens.

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is proved by flagrant examples, *e.g. Pers.* 6 **Δαρειογενής· δαρείου υἱός**, 155 **προστίτνω προσκυνῶ**.]

811 sq. **πολλὰ δ' *ἀλφάνει**: 'and much gain doth he make.' Cf. Hom. *Od.* 15. 452 **ὁ δ' ὑμῖν μύριον ὦνον | ἄλφοι**, 17. 250 **βίοτον πολὺν ἄλφοι**. The words describe Hermes **ἐριούνιος** or **ἐμπολαῖος** (cf. Plaut. *Amph.* prol. 1 *ut vos in vostris voltis mercimoniis | emundis vendundisque me laetum lucris | adficere*, where Mercury speaks). The implication is that in the present instance, while making gain for Orestes, he will earn much for himself in the shape of offerings.—***κρύφ'**: 'privily,' *i.e.* **δόλῳ**, as Hermes **δόλιος** (Hor. *Od.* 1. 10. 5 *callidum quicquid placuit iocoso | condere furto*).

812 **ἄσκοπον...ἔπος**. The schol. explains by **ἀδιάσκοπος** or **ἀδιάγνωστος λόγος**. The precise sense is 'too crafty to be seen into (or through)' and so 'misleading.' Cf. Soph. *Phil.* 1111 **ἀλλά μοι ἄσκοπα | κρυπτά τ' ἔπη δολερᾶς ὑπέδυ φρενός**, where the schol. has **ἀπροσδόκητα, δόλια**.—The reference is to Hermes **λόγιος**. In point of grammar **ἔπος** is subject, 'his subtle word.'

813 **νύκτα**: cf. 724 **τὸν νύχιον**. The strong word is qualified by the explanation **πρὸ ὀμμάτων σκότον** with exegetic **τ'**.

814 **καθ' ἁμέραν κ.τ.λ.**: 'and (even) if it is day he is no more manifest (than if it were night)'; *i.e.* in the open light of day he manages to deceive by throwing dust in men's eyes.—For **καθ' ἡμέραν** in place of **μεθ' ἡμέραν** cf. Eur. *El.* 603 **νύχιος ἢ καθ' ἡμέραν**.

815 sqq. **καὶ τότ' ἤδη κ.τ.λ.** An anticipation of the glad results. With the general sense cf. Eur. *H. F.* 763 **χοροὶ χοροὶ καὶ θαλίαι μέλουσι Θήβας ἱερὸν κατ' ἄστυ. | μεταλλαγαὶ γὰρ δακρύων, | μεταλλαγαὶ ξυντυχίας | ἔτεκον ἀοιδάς κ.τ.λ.**, *El.* 691 **ὀλολύξεται πᾶν δῶμα**. The song of joy here promised is sung at vv. 941 sqq. —**τότ' ἤδη**: *P. V.* 943, *Ag.* 962.—**που τὸν**. We can only retain **πλοῦτον** by making much more serious alterations later. The rendering 'we will cast forth wealth in redemption of the house, to wit, a smooth-sailing strain' is mere jargon, even if **γοήτων** could still be brought into the matter. **πλοῦτον** alone could never mean **πλοῦτον ὕμνου**. The choice lies between the reading here given and **πλούτου** (depending on **λυτήριον**). These are about equally near to M, but the accus. is better accounted for by **που τὸν** and the value of **πλούτου** is sufficiently implied in **δωμάτων** (126 n.).—The art. = 'that (other, long-desired)' with an antithesis to **ὀξύκρεκτον**.—**δωμάτων λυτήριον...νόμον**: 'a strain to celebrate the deliverance of the house.' Cf. 941 **ἐπολολύξατ' ὦ δεσποσύνων δόμων | ἀναφυγὰς κακῶν**.

817 **θῆλυν**, closely with **οὐριοστάταν** ('chanted by women when the wind sets fair'). The superstition of charming the winds has been universal among sailors, and we may assume an allusion to a tune actually in vogue at sea to welcome and encourage a fair breeze. Here this **οὐριοστάτης νόμος** is 'as sung by women,' *i.e.* in the **ὀλολυγμός**. **θῆλυν** also suggests the high pitch of female voices. Cf.

ὀξύκρεκτον γοα-
τὰν νόμον ἔθ' ἥσομεν·
"πόλει τάδ' εὖ· 820
ἁμὸν ἁμὸν κέρδος αὔξεται τόδ'· ἄ-
τα δ' ἀποστατεῖ φίλων."
μεσ. γ'. σὺ δὲ θαρσῶν, ὅταν ἥκῃ
μέρος ἔργων,
ἐπαύσας πατρὸς ἔργῳ 825
θροούσᾳ πρός σε "τέκνον" "πατρός" αὔδα·
καὶ πέραιν' ἀνεπίμομφον ἄταν.

ἀντ. γ'. Περσέως τ' ἐν φρεσσὶν
<θεῖνε> καρδίαν σχεθών· 830
τοῖς δ' ὑπὸ χθονὸς φίλοισιν

818 ὁμοῦ *κρεκτὸν* M (but with ὁμο in an erasure), *οὐδὲ κρεκτὸν* Blomfield, *ὀξύκρεκτον* Kirchhoff. The truth lies in a combination *οὐδ' ὀξύκρεκτον*. ⸸ .—*γοητῶν* M (*i.e.* γοατᾶν), corr. Hermann. **819** *νόμων* M (corrected).—*μεθήσομεν* M. ⸸. **820** *πλεῖ* Kirchhoff, Verrall. **821** sq. *ἐμὸν ἐμὸν* M, corr. Kirchhoff.—*ἀέξεται* M (previously *αὔξεται*).—*τόδε* | *ἄτη* (α by m) M.—*ἀποστάτει* M, corr. m. **826** *θροεούσᾳ*

γυναικήιος αὐλός)(*ἀνδρήιος* in Hdt. 1. 17. —**οὐριοστάταν**: Soph. *Phil.* 639 *ἐπειδὰν πνεῦμα τοὐκ πρῴρας ἀνῇ, | τότε στελοῦμεν· νῦν γὰρ ἀντιοστατεῖ.*

818 sq. *<**οὐδ'**> **ὀξύκρεκτον κ.τ.λ.** See crit. n. 'And not the high-pitched strain of mourning any more.' The tune of the house has been *γοητής* (=*θρηνώδης*), *ὀξύκρεκτος*. With the latter word cf. *S. c. T.* 935 *ἐπηλάλαξαν Ἀραὶ τὸν ὀξὺν νόμον*, 1014 *ὀξυμόλποις οἰμώγμασιν*, Soph. *Aj.* 630 *ὀξυτόνους...ᾠδὰς θρηνήσει*, *El.* 243 *ὀξυτόνων γόων*, *Trach.* 962 (Jebb n.), Telest. *fr.* 4. 4 *τοὶ δ' ὀξυφώνοις πηκτίδων ψαλμοῖς κρέκον | Λύδιον ὕμνον* (*i.e.* in the plaintive style *συντονολυδιστί*). The musical instrument to set the tune (*κρέκειν*) and accompany voices in mourning was the flute. On Ar. *Av.* 682 *κρέκουσ' αὐλόν* the schol. remarks *κρέκειν κυρίως τὴν κιθάραν κρούειν*, but the use had become much wider.—***ἔθ' ἥσομεν**. M has **μεθήσομεν**, to which there is no objection in point of use (cf. Eur. *Hipp.* 1202 *ἠχὼ...βαρὺν βρόμον μεθῆκε*, *El.* 797 *μεθεῖσαν...λόγον*, Hdt. 6. 29 *Περσίδα γλῶσσαν μετεὶς*); but *ἥσομεν* is the normal word, the sense requires *ἔθ'*, and the change is metrically helpful.

820 sqq. The actual words of the song to be sung, in rejoicing over blessings to the country, to themselves and to their friends.—**ἁμὸν ἁμόν**: the repetition of jubilation.—**κέρδος** is predicative.—**ἄτα** (or **Ἄτα**) **κ.τ.λ.**: 'Mischief draws aloof,' *i.e.* haunts them no longer.—**φίλων**: *τῶν περὶ Ὀρέστην καὶ Ἠλέκτραν* schol., rightly.

823 sqq. An apostrophe to Orestes, who is bidden to steel his heart against the mother for the sake of the father, his parent in the strict sense. The crux of the passage disappears when it is seen that *πατρός* (826) is as much a quoted exclamation as *τέκνον*. See the translation.

824 **μέρος ἔργων**: the turn for deeds; the time for them to play their part (a euphemism for the actual killing). Cf. Hdt. 3. 69 *ἐπεί τε...μέρος ἐγίνετο τῆς ἀπίξιος παρὰ τὸν Μάγον*. In *Ag.* 303 *οὐ...παρῆκεν ἀγγέλου μέρος* the meaning is *partes*, *rôle*. Cf. Plat. *Lach.* 180 A *ἤδη οὖν ὑμέτερον μέρος συμβουλεύειν*.

825 **ἐπαύσας πατρὸς ἔργῳ**. Either (1) reiterating the justification, and with the dat. as in Ar. *Av.* 896 *μέλος | χέρνιβι θεοσεβὲς...ἐπιβοᾶν*, *i.e.* 'with a shout over thy father's business' (or 'over a deed for thy father's sake'); or (2) 'with a call for thy father to be doing,' *i.e.* the help which has been besought from

wind sits fair, and no longer the shrill-pitched strain of them who mourn—'Well is this for the realm; to me, to me, this groweth into gain; and ruin hath ceased to haunt our friends.'

For thee, when thy cue for deeds hath come, on boldly with a call to thy father for his help! And when she crieth to thee 'child,' say 'yea, my father's,' and despatch the deed of bale which none can blame. 3rd mesode.

Get thee within thy breast the heart of Perseus, and for thy 3rd antistrophe.

Schneider. ⏚. **827** *αὐδάν* M. The missing verb is to be found here. ⏚. **828** *περαίνων ἐπίμομφαν ἄταν* M. *πέραιν'* Auratus, *ἀνεπίμομφον* Schütz. Qu. *ἀνεπίμομφ' ἄνατα?* **829** *τε ἐν* M. **830** *καρδίαν σχέθων* M. Blomf. would prefix <*σαῖσι*>. *καρδίαν ἀνασχεθών* Grotefend, *κ. σχεδρὰν ἔχων* Weil. It is better to restore the missing verb with the missing syllables, and I conjecture *θεῖνε* (*θινε*) to have been lost from ΦΡΕCCINΘΙΝΕ. **831** *τοῖσδ'* M. *τοῖς θ'* Robort. and editors

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Ágam. (5, 130, 332, 454, 477 sqq.) must then take an active form as *ἔργον* (cf. 161 *ἐν ἔργῳ*). The latter is the more probable. For the dat. cf. Hom. *Il.* 5. 347 *τῇ δ' ἐπὶ μακρὸν ἄυσε βοὴν ἀγαθὸς Διομήδης*, 8. 160 *τῷ δ' ἐπὶ κ.τ.λ.* So Klausen 'patris auxilium invocans.' The paraphrase of the schol. *ἐπικαλεσάμενος τὸ εἴδωλον τοῦ πατρός* represents simply the general sense and does not necessarily imply any other reading than *ἔργῳ*.—The repetition **ἔργων**...**ἔργῳ** is deliberate, with stress on *πατρός*: 'when action is toward, call on thy *sire* to act.'

826 sq. **θροούσᾳ**. Metre points to **θροεούσᾳ**, an open form paralleled by *καλέω* (*Ag.* 153), *τρομέονται* (*Pers.* 64), *τρομέων* (*P. V.* 558), *ποθέουσαι* (*Pers.* 545), *ἱλέομαι* (*Suppl.* 123).—**πρός σε**: Soph. *Aj.* 292 *ὁ δ' εἶπε πρός με βαί'*, Ar. *Vesp.* 45 'Αλκιβιάδης εἶπε πρός με τραυλίσας.—'**Τέκνον**': cf. Eur. *El.* 1214 *βοὰν δ' ἔλασκε τάνδε, πρὸς γένυν ἐμὰν | τιθεῖσα χεῖρα* · '*τέκος ἐμόν, λιταίνω*,' *Or.* 826 **Τυνδαρὶς ἰάχησε τάλαι,να' 'τέκνον, οὐ τολμᾷς ὅσια | κτείνων σὰν ματέρα.**' The Chorus thus forestalls the appeal of Clyt. *inf.* 895 *ὦ παῖ...τέκνον*. Cf. Soph. *El.* 1410 *ὦ τέκνον, τέκνον, | οἵκτιρε τὴν τεκοῦσαν*. Though the cry would be in any case natural, it may be conjectured that it was prominent in the Stesichorean poem.—'**Πατρός**' ***αὔδα**: 'say, "My father's".' Orestes is to add the correction '*Πατρός*' to her '*Τέκνον*.' It is the father who *τίκτει τὸ τεχθέν* (=*τέκνον*). Cf. *Eum.* 661 *οὐκ ἔστι μήτηρ ἡ κεκλημένου τέκνου | τοκεύς, τροφὸς δὲ κύματος νεοσπόρου· | τίκτει δ' ὁ θρῴσκων, ἡ δ' ἄπερ ξένῳ ξένη | ἔσωσεν ἔρνος κ.τ.λ.*, Eur. *Or.* 552 *πατὴρ μὲν ἐφύτευσέν με, σὴ δ' ἔτικτε παῖς | τὸ σπέρμ' ἄρουρα παραλαβοῦσ'* ἄλλου *πάρα*. Moreover preference lay with the father, where choice had to be made between the parents: *Eum.* 741 *κάρτα δ' εἰμὶ τοῦ πατρός*, Soph. *El.* 365 *νῦν δ', ἐξὸν πατρὸς | πάντων ἀρίστου παῖδα κεκλῆσθαι, καλοῦ | τῆς μητρός, fr.* 139, Eur. *El.* 933. Male children were more distinctly *τοῦ πατρός* (Soph. *O. C.* 441 *οἱ δ' ἐπωφελεῖν, | οἱ τοῦ πατρὸς τῷ πατρί, δυνάμενοι*). Cf. one interpretation of v. 500.

828 **ἀνεπίμομφον ἄταν**. The deed, it is true, is an *ἄτη*, but will bring no reproach, but the contrary. The adj. is a litotes and the expression an oxymoron. For the compound cf. *ἀνεπιμώμητος*, *ἀνεπίφθονος*, *ἀνεπίπληκτος*.

829 sq. **Περσέως τ' κ.τ.λ.**: *i.e.* harden your heart to the same trial and with the same loathing as if you were slaying the Medusa. As the schol. saw, there is no doubt also a warning that to dwell upon his mother's face might prove as unmanning as to gaze upon the Gorgon's head. Cf. Eur. *El.* 1221 *ἐμβαλὼν φάρη κόραις ἐμαῖσι φασγάνῳ καταρξάμαν | ματέρος ἔσω δέρας μεθείς*.—**ἐν φρεσὶν**: not simply in the anatomical sense, but with the notion, frequent in *φρένες*, of the deliberate working of the mind, wits, judgment. Cf. 210, 232 &c.—*<*θεῖνε*>: see crit. n.—**καρδίαν**: of resolve and relentlessness. Cf. *Ag.* 1401 *ἀτρέστῳ καρδίᾳ*, *Eum.* 863 *ἐξελοῦσ' ὡς καρδίαν ἀλεκτόρων*.

831 sqq. **τοῖς**...**ὑπὸ χθονὸς**: Agamemnon.—**τοῖς τ' ἄνωθεν**: Electra, the

τοῖς τ' ἄνωθεν προπράσσων
χάριτας ὀργίλας
λύτρ' ἔνδοθεν
φοινιᾶν ἀρᾶν τίθει, τὸν αἴτιον δ' 835
ἐξαπόλλυε σπόρον.

ΑΙΓΙΣΘΟΣ

ἧκω μὲν οὐκ ἄκλητος, ἀλλ' ὑπάγγελος·
νέαν φάτιν δὲ πεύθομαι λέγειν τινὰς
ξένους μολόντας οὐδαμῶς ἐφίμερον.
μόρον δ' Ὀρέστου, καὶ τόδ' ἀμφέρειν δόμοις 840

generally.—*φίλοις* Herm., to suit a strophe without *οὐδ'*. **832** *τοῖς τ' ἄνω πρόπρασσ' ἰών* Herm., in the absence of a preceding verb; *πρόπραξον* Enger. **833** sq. *χάριτος ὀργᾶς λυπρᾶς ἔνδοθεν* M (as one line). *χάριτας ὀργᾶς λυπράς* Schütz, *χάριτος ὀργὰς λυγράς* Franz, *χάριτας, ὀργᾶς λύτρα* Blomfield, *χάριν* Γοργοῦς *λυγρᾶς* Kirchhoff. I have adopted *χάριτας* and *λύτρ'*, and have emended ΟΡΓΑϹ to ΟΡΓΙΛΑϹ. ⸸. **835** *φοινίαν ἄταν* M. *ἄγαν* O. Müller, but the gen. is wanted. ⸸.—*τιθεὶς*

Chorus and their party. (The Chthonian and Olympian deities favouring the good cause are hardly to be included directly in these expressions.)—**προπράσσων χάριτας *ὀργίλας**: lit. 'exacting (as agent) wrathful satisfactions' (*i.e.* 'satisfactions of their wrath'). Cf. Soph. *O. C.* 855 *ὀργῇ χάριν δοὺς* with Aesch. *fr.* 266. 5 *καὶ τοῦ θανόντος ἡ Δίκη πράσσει κότον*. The compound *προπράσσειν* in this sense is not met with elsewhere, but is as natural as *προπονεῖν, προμνᾶσθαι, προθύειν τινός*.

834 sq. **λύτρ'**: cf. 800 *λύσασθ' αἷμα*, 966.—**ἔνδοθεν**: not simply 'from within the house' but 'from the inside.' The cure must come *ἀπ' αὐτῶν* (*sup.* 469 *οὐ δώμασιν ἔμμοτον | τῶνδ' ἑκάς, οὐδ' ἀπ' ἄλλων | ἔκτυθεν, ἀλλ' ἀπ' αὐτῶν κ.τ.λ.*).—**λύτρα...τίθει** = *ποίει λυτρα*, 'cause (or create) a ransom,' while λ. *τίθου* would = *λῦε* ('pay').—***φοινιᾶν ἀγᾶν**: 'of the (series of) jealousies which end in blood.' *ἄγαις· ζηλώσεσιν* Hesych. (from Aesch.). The word *ἄγη* (= *φθόνος* Hdt. 6. 61) has been obscured in *Ag.* 136 (*ἄτα* M), *Suppl.* 170 (*ἄταν* M) and elsewhere. Cf. *ἀγεόμενοι καὶ φθονέοντες* (Hdt. 8. 69), *ἀζοίμην· ἀγανακτοίην* (Hesych.).

835 sq. **τὸν αἴτιον...σπόρον**: 'destroy utterly the germ of guilt,' *i.e.* the lurking seed of sin from which spring all the jealousies and murders in the house. Cf. *Ag.* 1564 *τίς ἂν γονὰν ἀραῖον* (= *τὴν τῶν ἀρῶν γονὴν*) *ἐκβάλοι δόμων;* The thought is the same as in v. 801 *γέρων φόνος μηκέτ' ἐν δόμοις τέκοι*.—***ἐξαπόλλυε**: cf. *Ag.* 533 *καὶ σπέρμα πάσης ἐξαπόλλυται χθονός*, *Psalm* 21. 10 *Their fruit shalt thou destroy from the earth and their seed from among the children of men*.—For the thematic form of the verb cf. Archil. *fr.* 27 *ἄναξ Ἄπολλον, καὶ σὺ τοὺς μὲν αἰτίους | σήμαινε καὶ σφεας ὄλλυ', ὡσπερ ὀλλύεις*, Meisterhans[2] pp. 153 sq., Kühner-Blass[3] II. pp. 194 sq., 202. Such forms are by no means rare in Attic prose, are occasional in the older comedy, and, though not extant in tragic dialogue, can hardly be denied on principle to tragic lyrics, particularly since in Doric and in Pindar they were regular.

837—853 Fourth Epeisodion. Aegisthus, unattended, enters from the right (*i.e.* from the town). The part is probably taken by the deuteragonist (see p. 5).

837 **ἧκω μὲν κ.τ.λ.** The point of insistence in **οὐκ ἄκλητος, ἀλλ' ὑπάγγελος** (which meanwhile enables the audience to identify Aegisthus) is that so special a call awaits its justification: 'I was summoned, and I am come. Now for the matter for which I *was* so summoned.' The position of **μὲν** should be noted. The expression is not equivalent to *οὐκ ἄκλητος*

friends under earth and them who are above levy the amends their anger asks. Work quittance from within of murderous jealousies, and destroy for evermore their source and seed.

AEGISTHUS *enters* (*from right*).

AEGISTHUS. 'Tis not unasked that I am here, but answering a summons. A startling tale, they say, and aught but welcome, is told by certain strangers that are come. Nay, Orestes' death—to charge that too upon the house would be to

M, corr. Heath.—M writes *τὸν αἴτιον δ'* with the next verse. **836** *ἐξαπολλὺς μόρου*, which I have emended. ⏚. (*π* practically = *μ* in cursive uncials.)—*ἐξαπόλλυ* O. Müller, *ἐξαπολλύων* Heimsoeth.—*μόρου* Turnebus.—Schneider and others here repeat 823—828 as ephymnium. **837** *ὑπ' ἀγγέλου* Blomf. ⏚. **839** *ἐφήμερον* M, but corrected. **839** sq. Some editions punctuate *ἐφίμερον*, | *μόρον δ' Ὀρέστου· καὶ τόδ' κ.τ.λ.* ⏚. **840** *μόρον τ'* Boissonade, *μόρον γ'* Portus. ⏚.—*ἂν*

μὲν ἥκω...νέαν φάτιν δὲ κ.τ.λ., but the thought is 'Well, so far as my coming is concerned, it is done.' The sense of the *δέ*-clause would naturally be 'Now it is for those who called me to say their say.' This is implied, but differently expressed, in the next line. Cf. *P. V.* 1—3 *χθονὸς μὲν ἐς τηλουρὸν ἥκομεν πέδον...* | *Ἥφαιστε, σοὶ δὲ χρὴ μέλειν ἐπιστολὰς κ.τ.λ.*—**ἀλλ' ὑπάγγελος**: Soph. *Aj.* 289 *τί τήνδ' ἄκλητος οὖθ' ὑπ' ἀγγέλων* | *κληθεὶς ἀφορμᾶς πεῖραν κ.τ.λ.*; *Trach.* 391 *οὐκ ἐμῶν ὑπ' ἀγγέλων* | *ἀλλ' αὐτόκλητος ἐκ δόμων πορεύεται.* The word is formed like *ὑπόσπονδος*.

838 **νέαν**: 'startling' (cf. 165).—A tone of disparagement or incredulity is to be discerned in the choice of **λέγειν** (instead of *φέρειν* or *ἀγγέλλειν*) and the use of **τινὰς**.

839 **οὐδαμῶς ἐφίμερον.** Though Aegisthus would naturally be disposed to rejoice at the news, these words are not entirely hypocritical. He cannot but be apprehensive that this fresh calamity will reflect upon himself and Clytaemnestra, by intensifying the popular ill-will as well as divine disfavour.

840 **μόρον δ' Ὀρέστου, καὶ τόδ' κ.τ.λ.** Cf. 57 sq. *τὸ δ' εὐτυχεῖν,* | *τόδ' ἐν βροτοῖς θεός τε καὶ θεοῦ πλέον.* See the translation. The emphatic words come first, and the sentence would have been formally completed with *μόρον δ' Ὀρέστου ἀμφέρειν δόμοις κ.τ.λ.* But the resumptive **καὶ τόδ'** bears the stamp of the living language and lends a force which could hardly be otherwise imparted. For example *ἀλλὰ καὶ μόρον Ὀρέστου ἀμφέρειν δόμοις* is obviously much less effective.—**καὶ τόδ'**: in addition to all its previous tragedies.—**ἀμφέρειν.** The meaning and construction are disputed. Possible are (1) *imputare*, 'charge it to the account of': cf. *ἀναφέρειν αἰτίαν τινί* and *e.g.* Eur. *Or.* 76 *ἐς Φοῖβον ἀναφέρουσα τὴν ἁμαρτίαν*, Antiph. *Tetr.* 2. 3 § 123. 42 *πάσης...τῆς κηλῖδος εἰς ὑμᾶς ἀναφερομένης.* In this case the 'house' means its evil destiny and its curse (688 sqq.): (2) *suscipere*; lit. 'to support this also would be for the house a burden to one already galled &c.' This sense is rare in classical Greek, though cf. Thuc. 3. 38 *ἡ δὲ πόλις...τὰ μὲν ἆθλα ἑτέροις δίδωσιν, αὐτὴ δὲ τοὺς κινδύνους ἀναφέρει* (where the schol. has *ἀναλαμβάνει, ἀναδέχεται*). According to the former view Aegisthus is alarmed at the possible results to himself and Clyt., since a house which is under such a ban must be the home of fears (cf. *δειματοσταγὲς inf.*) and doomed to collapse. He therefore deprecates blame. The other interpretation is less subtly characteristic of the man and the situation.—[Some prefer to punctuate **οὐδαμῶς ἐφίμερον,** | **μόρον δ' Ὀρέστου. καὶ τόδ' κ.τ.λ.**, either making *καὶ* connective with the thought of *οὐδαμῶς ἐφίμερον* or joining *καὶ τόδ'* and assuming an asyndeton after a pause. **δ'** might then be taken (*a*) = *ἀλλὰ*, in opposition to *ἐφίμερον* (*i.e.* 'not welcome, but on the contrary, the death of Orestes'), or (*b*) as exegetical (like *τε*) of *νέαν φάτιν κ.τ.λ.* Cf. 189 (n.).]

γένοιτ' ἂν ἄχθος δειματοσταγὲς φόνῳ
τῷ πρόσθεν ἑλκαίνοντι καὶ δεδηγμένῳ.
πῶς ταῦτ' ἀληθῆ καὶ βλέποντα δοξάσω;
ἢ πρὸς γυναικῶν δειματούμενοι λόγοι
πεδάρσιοι θρῴσκουσι θνήσκοντες μάτην;
τί τῶνδ' ἂν εἴποις ὥστε δηλῶσαι φρενί;
ΧΟ. ἠκούσαμεν μέν, πυνθάνου δὲ τῶν ξένων
ἔσω παρελθών. οὐδὲν ἀγγέλων σθένος

φέρειν Turneb., αὖ φέρειν Blomf.—δόμῳ Bothe. **841** δειματοστάγ' ἐσφόνωι M. δειματοσταγὲς φόβῳ Pauw, αἱματοσταγὲς φόνῳ Portus, αἱματοσταγεῖ φόνῳ R. Menzel. I had thought of ἄχθος δείματος σαγεσφόρῳ ('pack-horse'; cf. σάγμα, σάγη); but ✝. **842** ἑλκαίνουσι καὶ δεδηγμένοις Bamberger (assuming the sing. to be a false adapta-

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841 sq. **γένοιτ' ἂν ἄχθος κ.τ.λ.** Lit. 'would become a burden dripping with dread to one sore and galled with the former (load of) bloodshed.' See Introd. pp. xcvii sq., where the scholia also are considered. The key to the interpretation lies in observing that the words **ἄχθος, ἑλκαίνοντι, δεδηγμένῳ** all belong to one and the same metaphor, viz. that of a fresh load placed upon the galled and festering back of a beast of burden. The house is the overburdened animal; its load, with which it is raw and sore, is of *φόνος*; the new burden is one of more terror.—**δειματοσταγὲς**: a highly figurative word. The notion is perhaps primarily of a sack or pannier packed so full that its contents keep spilling over (cf. *σταγόνες ἄφρακτοι* 186). An over-full *ἄχθος δειμάτων* is thus more graphically expressed as an *ἄχθος δείματα* (or *δείματι*) *στάζον*. The thought in *Ag.* 189 *στάζει δ' ἔν θ' ὕπνῳ πρὸ καρδίας | μνησιπήμων πόνος* is quite different.—[It might be suggested that *δειματοσταγὲς* could mean 'causing *a sweat* of dread (and not simply of weariness).' Cf. Eur. *Bacch.* 620 *ἱδρῶτα σώματος στάζων ἄπο*. But this appears too strained.]—**ἑλκαίνοντι**: generic without article. Cf. 69 (n.), Hom. *Il.* 22. 199, Soph. *El.* 696 *ὅταν δέ τις θεῶν | βλάπτῃ, δύναιτ' ἂν οὐδ' ἂν ἰσχύων φυγεῖν*. The *ἕλκος* or *δῆγμα* is caused by the pack-saddle.—[*ἑλκαίνοντι* cannot agree with *φόνῳ*. 'A burden to festering bloodshed' is meaningless. Schütz and Conington attempt to get over part of the difficulty by treating *φόνῳ* as 'in addition to bloodshed' (=*ἐπὶ φόνῳ*). But in such uses of the dat. we either find the same noun repeated, *e.g. φόνος φόνῳ* (cf. 645 n.), or its equivalent (*e.g. Suppl.* 452 *καὶ χρήμασιν... γένοιτ' ἂν ἄλλα*). These afford no warrant for *ἄχθος γένοιτ' ἂν φόνῳ*. Moreover the objection to the expression *ἑλκαίνοντι καὶ δεδ. φόνῳ* remains.]

843 πῶς ταῦτ' ἀληθῆ κ.τ.λ. The line admits of two renderings; (1) lit. 'How am I to conclude that this news is true and real?' or better, (2) the accus. being contained, 'How am I to think this with truth?', *i.e.* *πῶς, ταῦτα δοξάζων, δοξάσω ἀληθῆ;* The constructions are combined in Plat. *Theaet.* 189 C *ὅταν γάρ τις ἀντὶ καλοῦ αἰσχρὸν ἢ ἀντὶ αἰσχροῦ καλὸν δοξάζῃ, τότε ὡς ἀληθῶς δοξάζει ψευδῆ*. In either case the tone is not that of refusal to believe (*καὶ πῶς κ.τ.λ.*), but of desire for definiteness and evidence, *i.e.* *πῶς=τίνι τεκμηρίῳ χρώμενος*.—**βλέποντα**=*ζῶντα* (Soph. *O. T.* 480 *τὰ μεσόμφαλα γᾶς ἀπονοσφίζων | μαντεῖα· τὰ δ' ἀεὶ | ζῶντα περιποτᾶται*), in opposition to *θνήσκοντες μάτην* immediately. Cf. *Ag.* 682 *καὶ ζῶντα καὶ βλέποντα, Pers.* 302 *ζῇ τε καὶ βλέπει φάος*, Esdras 1. 4. 38 *As for the truth, it endureth and is always strong, it liveth*. It is possible that another meaning may run parallel, viz. 'clear-sighted,' as opposed to *ἀμαυρά, τυφλά* (=*caeca*, 'obscure,' 'unproved,' or 'uncertain').—[A punctuation *πῶς ταῦτ'; ἀληθῆ καὶ βλέποντα δοξάσω;* preferred by Hermann and Paley, is less idiomatic. Moreover *τί ταῦτα;* would have been expected. In Eur. *Andr.* 547 *ὑμᾶς ἐρωτῶ τόν τ' ἐφεστῶτα σφαγῇ, | τί ταῦτα καὶ πῶς κἀκ τίνος λόγου νοσεῖ;* the MSS are very uncertain as to the reading.]

844 πρὸς γυναικῶν: perhaps not simply=*ὑπὸ γυναικῶν*, but also with the notion (most common for *πρός* in phrases with *ἐστί*) 'after the manner of women.' Cf.

lay a burden brimming o'er with dread on sores and galls from murders already borne.

What shall I think of this? Is it the living truth? Or is it talk, begotten of women's fear, to leap aloft and die in nothingness? What can ye tell me of it, to make it plain to reason?

CHO. 'Tis true we heard; but go within and ask it of the

tion to *τῷ*).—*πεπηγμένῳ* H. L. Ahrens. **843** For another punctuation see Commentary. **844** *ἦ* Bourdelot.—*δειματουμένων* Stanley. **845** *θρώσκουσι θνησκοντες* M.—*θνήσκοντος* Portus. **846** *δηλῶσαι σαφῶς* Hartung. ♑. **847** M has the *παράγραφος*. **848** *εἴσω* Blomf. See Introd. pp. c sq.

Ag. 597 *ἦ κάρτα πρὸς γυναικὸς αἴρεσθαι κέαρ*, Ar. *Vesp.* 369 *ταῦτα μὲν πρὸς ἀνδρὸς ἐστ' ἄνοντος εἰς σωτηρίαν*. With the sense cf. *Ag.* 489 *γυναικὸς αἰχμᾷ πρέπει | πρὸ τοῦ φανέντος χάριν ξυναινέσαι. | πιθανὸς ἄγαν ὁ θῆλυς ὅρος ἐπινέμεται | ταχύπορος· ἀλλὰ ταχύμορον | γυναικογήρυτον ὄλλυται κλέος.*—**δειματούμενοι λόγοι**: lit. 'stories turned into alarms'=*λόγοι φοβερῶς* (or *ἐς φόβον*) *λεγόμενοι* (Paley). Such condensation of meaning in verbs is frequent. Cf. Eur. *Andr.* 931 *τούσδ' ἐχαύνωσαν λόγους*, *Suppl.* 1205 *ᾗ δ' ἂν τρώσῃς φόνον*, *Phoen.* 1111 *οὐ σημεῖ' ἔχων ὑβρισμένα*, Soph. *Aj.* 55 *ἔκειρε φόνον*, 375 *αἷμ' ἔδευσα*, *Ant.* 972 *ἕλκος τυφλωθέν*, *Phil.* 140 *Διὸς σκῆπτρον ἀνάσσεται*, 607 *λωβήτ' ἔπη*. We may also render literally 'talk (*i.e.* personified) in a state of fear,' 'affrighted talk,' with *πρὸς γυναικῶν* in the sense 'coming from (or 'after the manner of') women.' As Verrall remarks, it is hard to decide between these views. As a matter of fact Greek fuses the two.

845 πεδάρσιοι θρῴσκουσι: a metaphor from either smoke or sparks. For the former cf. Eur. *Hec.* 823 *καπνὸν δὲ πόλεως τόνδ' ὑπερθρῴσκονθ' ὁρῶ* and the use of *καπνός* for empty talk (or as a nickname for one who *φλυαρεῖ*). For the latter Ar. *Vesp.* 227 *πηδῶσι καὶ βάλλουσιν ὥσπερ φέψαλοι*, *Ach.* 668 *οἷον ἐξ ἀνθράκων πρινίνων φέψαλος ἀνήλατο* and the Biblical sparks that 'fly upward.' **θνήσκοντες** is better suited to the latter. Cf. *Ag.* 810 *συνθνήσκουσα...σποδός* of a fire dying out.—[The expression in Eur. *Hec.* 334 *οὐμοὶ μὲν λόγοι πρὸς αἰθέρα | φροῦδοι μάτην ῥιφθέντες* is different in both the sense and the implied similitude.]—**μάτην**: *i.e.* *ὥστε μάταιοι εἶναι*. Vanity or emptiness may lie, according to the context, in the absence of (*a*) truth, (*b*) wisdom, (*c*) effect. Thus (*a*) *Ag.* 175 *εἰ τὸ μάταν ἀπὸ φροντίδος ἄχθος | χρὴ βαλεῖν*, Eur. *Ion* 275 *ἆρ' ἀληθές, ἢ μάτην λόγος*; 1537 *ὁ θεὸς ἀληθής, ἢ μάτην μαντεύεται*; Hdt. 7. 103 *ὅρα μὴ μάτην κόμπος ᾖ*: (*b*) *inf.* 880, Eur. *Hipp.* 916 *ὦ πόλλ' ἁμαρτάνοντες ἄνθρωποι μάτην*, *fr.* 1048 *τύχας...τὰς μάτην πλανωμένας*, Ar. *Pac.* 95 *τί μάτην οὐχ ὑγιαίνεις*; Soph. *Aj.* 635: (*c*) Soph. *O. C.* 258 *τί κληδόνος καλῆς | μάτην ῥεούσης ὠφέλημα γίγνεται*;

846 φρενί: 'to reason,' *i.e.* to sober judgment, as opposed to mere credulity. Cf. 232, 450, 829, Pind. *O.* 9. 114 *ὥστ' ἔμφρονι δεῖξαι μαθεῖν*.

847 ἠκούσαμεν μὲν. For the parechesis see 42 (n.). Into the pitch-accent must also be taken into account. There is emphasis on the verb: 'We *heard*, indeed, (but have no personal knowledge).'

848 sq. **οὐδὲν ἀγγέλων σθένος κ.τ.λ.** The text is highly idiomatic; but quite sound. Lit. 'There is no such effectual newsbearer as a man in person, for a man (*i.e.* the receiver of the news) in person to enquire (from him) touching (the matter),' *i.e.* (in a fuller form) *οὐδὲν ἀγγέλων ἔστι σθένος ὡς* (=*οἷον*) *αὐτός*, (*ὥστε*) *ἄνδρα αὐτὸν πεύθεσθαι πέρι* (adv.=*περὶ τοῦ πράγματος*). The difficulty to the modern reader is caused by the congregation of so many linguistic niceties in the same sentence. To a Greek audience the words would be perfectly plain when properly delivered.—**οὐδὲν...ὡς κ.τ.λ.** Commentators quote Plat. *Gorg.* 447 C *οὐδὲν οἷον τὸ αὐτὸν ἐρωτᾶν*, Ar. *Ach.* 966 *οὐδὲν οἷόν ἐστ' ἀκοῦσαι τῶν ἐπῶν*, and the like. Nearer is Arist. *Poet.* 18 § 3 *δίκαιον δὲ καὶ τραγῳδίαν ἄλλην καὶ τὴν αὐτὴν λέγειν οὐδενὶ ὡς τῷ μύθῳ* (*οὐδενὶ ἴσως* MSS, corr. Zeller).—**οὐδὲν ἀγγέλων σθένος ὡς...**=*οὐδεὶς ἄγγελος σθένει οὕτως ὡς...*, 'there is no newsbearer so sure.' In other words *ἀγγέλων σθένος* practically=*εὐσθενὴς ἄγγελος*. Cf. 766 *δεσπότου*

ὡς αὐτός, αὐτὸν ἄνδρα πεύθεσθαι πέρι.
ΑΙ. ἰδεῖν ἐλέγξαι τ' αὖ θέλω τὸν ἄγγελον, 850
εἴτ' αὐτὸς ἦν θνήσκοντος ἐγγύθεν παρών,
εἴτ' ἐξ ἀμαυρᾶς κληδόνος λέγει μαθών.
οὗτοι φρέν' ἂν κλέψειαν ὠμματωμένην.

ΧΟ. Ζεῦ Ζεῦ, τί λέγω, πόθεν ἄρξωμαι
τάδ' ἐπευχομένη κἀπιθοάζουσ', 855
ὑπὸ δ' εὐνοίας
πῶς ἴσον εἰποῦσ' ἀνύσωμαι;
νῦν γὰρ μέλλουσι μιανθεῖσαι

849 I have inserted a comma after *αὐτός*. ϟ. *ὡς αὐτὸν αὐτὸν* Canter, *ὡς αὐτὸν αὐτῶν* Turneb., *ὡς αὐτὸν αὐτῶν...πάρα* Portus, *ὡς ἀνδρὸς αὐτὸν ἄνδρα π. πάρα* Pauw, *ὡς αὐτὸν ἀνδρὸς ἄνδρα π. πάρα* Weil, *ὅσ' αὐτὸς αὐτῶν ἄνδρα π. πάρα* Emperius. **850** The mark of the speaker is missing.—*αὖ* is by m, M appears to have written *εὖ*.

στύγει and the note there—**αὐτός**: sc. *τις*, 'a man's self,' *i.e.* the man at headquarters. The remark is a *γνώμη* of general application and does not refer directly to Orestes.—**αὐτὸν ἄνδρα** = *αὐτόν τινα*. *αὐτὸν* comes first not merely for emphasis but through the Greek habit of juxtaposition in *e.g. μόνος μόνῳ, ἑκὼν ἑκόντα* &c.—**πεύθεσθαι**: the so-called infin. of purpose (originally dat. of reference belonging to the verbal noun, 'for the learning'). Cf. Plat. *Phaedr.* 229 A *σκιά τ' ἔστι, καὶ πόα καθίζεσθαι*, Goodwin *M. and T.* § 772.—**πέρι**. See note on v. 137. Exactly similar is *Ag.* 1358 *τοῦ ὀρῶντός ἐστι καὶ τὸ βουλεῦσαι πέρι*. The somewhat pleonastic adv. may in these instances be called expletive. Probably (as Verrall observes) it was in colloquial vogue. In *e.g.* Hdt. 7. 164 *ἀπίκετο ἐς τὴν Σικελίην, ἀπὸ πάντα τὰ χρήματα ἄγων* there is no 'tmesis,' the praeverbium being a distinct adverb, 'away.'

851 **ἦν...παρών**: 136 (n.).—**ἐγγύθεν**: rather than *ἐγγύς*, the notion being of the point or distance from which the death was witnessed. Cf. Hom. *Od.* 6. 278 *ἤ τινά που πλαγχθέντα κομίσσατο ἧς ἀπὸ νηὸς | ἀνδρῶν τηλεδαπῶν, ἐπεὶ οὔ τινες ἐγγύθεν εἰσίν* (*i.e.* 'to come to us from near at hand'), *Il.* 10. 508 *ἐγγύθεν ἱσταμένη προσέφη*.

853 **οὗτοι φρέν' ἂν κ.τ.λ.** The MS reading is **φρένα κλέψειαν**. For the possibility of a simple potential optative in tragedy see note to v. 593. For the metre might be adduced Eur. *El.* 1058 *ἆρα κλύουσα, μῆτερ, εἶτ' ἔρξεις κακῶς; Alc.* 542 *αἰσχρὸν παρὰ κλαίουσι θοινᾶσθαι φίλοις, fr.* 402 *χρὴν γὰρ τὸν εὐτυχοῦνθ' ὅτι πλείστας ἔχειν, fr.* 411 *πύθοιντ' ἂν ἀστοὶ πάντες ἃ κρύπτειν χρεών, fr.* 620 *κλύετ' ὦ μοῖραι Διὸς αἵ τε παρὰ | θρόνον ἀγχοτάτω κ.τ.λ. fr.* 642 *οὐ γὰρ παρὰ κρατῆρα καὶ θοίνην μόνον*, and it might be maintained *a priori* that a lengthening common with iambographi like Semonides and Hipponax was occasionally admitted in tragedy also. It happens, however, that all the cases cited are curable with suspicious ease. We may, for instance, emend respectively with *ἆρ' ἂν...ἔρξαις*, *παραὶ* (Paley), *ὅπως* (Nauck), *ὤν*, and *παραὶ* (twice). In one or two other instances corrections are universally admitted, *e.g.* Aesch. *fr.* 399 *τὸ γὰρ βρότειον σπέρμ' ἐφήμερα φρονεῖ* (*ἐφ' ἡμέραν* Dind.). In *Pers.* 784 *Ξέρξης δ' ἐμὸς παῖς νέος ἐὼν νέα φρονεῖ* the manifest corruption prevents any conclusion from the line. In view of the necessarily frequent temptation to such convenient lengthening, if it had been allowable, and yet the rarity of its appearance (in MSS) in so many thousands of lines, the evidence for its use must be regarded as very weak. On the other hand there was great likelihood, either that the combination of letters *φρεναν* would be deliberately emended to *φρένα*, or that the final nasal would be omitted by accident, as it so frequently is (Introd. p. lxxxvii). On the whole therefore we

strangers. No messenger is so sure as a man's self, for a man's self to question.

AEG. I will see the messenger and put him once more to proof, whether himself was nigh in presence at the death, or whether he learnt his tale from phantom rumour. Be sure they cannot cheat a mind whose eyes are open.

[AEGISTHUS *goes into the house.*

CHO. Zeus, Zeus, what shall I say? Where begin, in these mine urgent prayers? How, in my loyal zeal, shall I win to utterance fit and right? Now is the hour. Either the

851 η**κοτος M, *ἦεν θνήσκοντος* m (with the same written in the marg.), corr. Turnebus. **853** *φρένα* M, corr. Elmsley. ⸸.—*κλέψειεν* Steph., without need. ⸸. **855** The MS has *καπιθοάζουσα* (*σα* being a correction by m). *κἀπιθεάζουσ'* Schütz. ⸸. **857** *ἀνύσωμαι* (originally *ἀνύσομαι*) M, with the Attic breathing.

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shall do best to restore *φρέν'* ἂν with Elmsley. — **φρέν'** ... **ὠμματωμένην**: cf. *Eum.* 104 εὕδουσα γὰρ φρὴν ὄμμασιν λαμπρύνεται, *P. V.* 868 σημεῖά τοι τάδ' ἐστὶ τῆς ἐμῆς φρενός, | ὡς δέρκεται πλέον τι τοῦ πεφασμένου, Cercidas *fr.* 4 (after Epicharmus) νοῦς ὁρῇ καὶ νοῦς ἀκούει.— **κλέψειαν**. The plur. is quite natural. Despite the previous sing., Aegisthus is now referring to the *ξένοι* as a body, or to all those concerned in the message. For the sense ('cheat,' 'beguile') cf. Hesych. ἄκλεπτοι· οὐ παραλογιζόμενοι, ἀληθεῖς (from Soph.), Hes. *Theog.* 613 ὥς οὔκ ἔστι Διὸς κλέψαι νόον οὐδὲ παρελθεῖν, Simonid. 69 ῥεῖα θεοὶ κλέπτουσιν ἀνθρώπων νόον, Eur. *H. F.* 100 κλέπτουσα μύθοις ἀθλίους κλοπὰς ὅμως, Soph. *Ant.* 1218 &c.

854—867 Fourth Stasimon.

854 ἄρξωμαι: answered by **ἀνύσωμαι** (857). It is true that *ἀνύτομαι* is not used in the simple sense of 'ceasing' (λήγω, παύομαι), but that of 'ending' (τελευτῶ) is of course inherent in 'accomplish.' 'How begin, how end, my prayer?' is therefore one facet of the sentence. Conington compares Eur. *El.* 907 τίν' ἀρχὴν πρῶτά σ' ἐξείπω κακῶν; | ποίας τελευτάς;

855 ἐπευχομένη κἀπιθοάζουσ' = **εὐχαῖς ἐπιθοάζουσα**, 'urging on with my prayers.' The matter is pressing; there is little time for supplication, and the Chorus would spend it to best purpose. *θοάζω* is well-established in the sense of *ἐπείγω*, *σπεύδω* (Eur. *Bacch.* 65 θοάζω | Βρομίῳ θεῷ πόνον ἡδύν, &c.), and, since *ἐπιθοάζω* = *ἐπισπεύδω*, the word excellently fits the sense here. Editors mostly alter the text both here and in Eur. *Med.* 1409 τάδε καὶ θρηνῶ κἀπιθοάζω, | μαρτυρόμενος δαίμονας κ.τ.λ. on the strength of Hesych. ἐπιθεάζει· θεοὺς ἐπικαλεῖται and *e.g.* Thuc. 2. 75 τοσαῦτα ἐπιθειάσας (κατευξάμενος schol.) καθίστη ἐς πόλεμον τὸν στρατόν, 8. 53. Whatever may be the requirements of the Euripidean passage, the change here is no improvement, but reduces the contents of the line and loses a point on which the speakers are insisting.

856 sq. **ὑπὸ δ' εὐνοίας κ.τ.λ.** Lit. 'and, with zeal to prompt, how shall I achieve utterance fit and due?', *i.e.* 'How shall I, who am so zealous in the good cause, choose and limit my words so that I can say in time just what I should?'—**ὑπὸ ...εὐνοίας**. Lit. 'when moved by *εὔνοια*,' which might impel me to dwell too long upon my prayer. Cf. *Ag.* 1490 ἰὼ βασιλεῦ βασιλεῦ, | πῶς σε δακρύσω; | φρενὸς ἐκ φιλίας τί ποτ' εἴπω; Otherwise *ὑπὸ* might be taken of the manner (or accompaniment): cf. Eur. *Hipp.* 1299 ὡς ὑπ' εὐκλείας θάνῃ, Soph. *Trach.* 419 ἦν ὑπ' ἀγνοίας ὁρᾷς, Thuc. 8. 107 ὑπὸ σπουδῆς ἐπισκευάσαντες τὰς ναῦς. But this is weaker, and less easy to connect with the other words.—**ἴσον**: sc. to the demands of the case, not ἴσον τῇ εὐνοίᾳ. 'Neither too much nor too little' (Paley). The thought is that of Theogn. 401 μηδὲν ἄγαν σπεύδειν· καιρὸς δ' ἐπὶ πᾶσιν ἄριστος and *Ag.* 776 πῶς σε προσείπω; πῶς σε σεβίζω | μηθ' ὑπεράρας μηθ' ὑποκάμψας | καιρὸν χάριτος; —**εἰποῦσ' ἀνύσωμαι**: either (1) 'achieve (my *aim*) *by* saying,' or better (2) 'achieve the saying'; lit. 'perform (my *task*) *in* saying.' With the latter the aor. part. is synchronous.

πειραὶ κοπάνων ἀνδροδαΐκτων
ἢ πάνυ θήσειν Ἀγαμεμνονίων
οἴκων ὄλεθρον διὰ παντός,
ἢ πῦρ καὶ φῶς ἐπ' ἐλευθερίᾳ
δαίων ἀρχάς τε πολισσονόμους
ἕξει πατέρων μέγαν ὄλβον.
τοιάνδε πάλην μόνος ὢν ἔφεδρος
δισσοῖς μέλλει θεῖος Ὀρέστης

859 πεῖραι Portus, πρῷραι Hartung. †. **860** Ἀγαμεμνονίων, deleted by Klotz, has an obvious value ('the great house of great Agam.'). **863** λαῶν H. L. Ahrens.

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858 sq. **νῦν**: insisting on the urgency. Cf. 719 (n.), 779.—**μιανθεῖσαι πειραὶ κοπάνων**. The difficulty of the passage is mainly due to our ignorance of the precise nature of the *κόπανον*. The lexicons quote *κόπανον*, *κοπανισμός*, and *κοπανιστήριον* (for writers outside the Attic canon) in the sense of a pestle, braying, and a mortar respectively. But since *κόπτω* is used of either beating or cutting, *κοπτός* = 'chopped' or 'pounded,' and *κοπίς* is a chopper or knife, there is no difficulty in assigning to *κόπανον* a wider range of meaning than that in Galen. For the form cf. *πόπανον*, *ὄψανον*. Aeschylus can hardly be applying the term to anything but a sword, which was the weapon of Orestes (*Eum.* 595 *ξιφουλκῷ χειρί*). So the schol. *κοπάνων δὲ τῶν κοπτικῶν ξιφῶν*. The word must be considered along with its adjective, which qualifies or defines it in the manner pointed out in the notes on 32—36, 472, 582 (*ξιφηφόρους ἀγῶνας*), 725 (*ξιφοδηλήτοισιν ἀγῶσιν*) and as in 888 *πέλεκυν* is qualified by *ἀνδροκμῆτα*. The addition of **ἀνδροδαΐκτων** (which is active in sense; cf. *Pers.* 106 *πολέμους πυργοδαΐκτους* and *sup.* 725) implies that, whereas a *κόπανον* in the literal sense is used in the cutting down of some other animal or thing, it is here of a different kind, 'a man-slaying' *κόπανον* (*fr.* 132 *ἀνδροδάικτον ἀκούων* | *ἰὴ κόπον* lacks context and lends no help). We may conclude, therefore, that the word commonly means a knife. It is not unlikely that it was an instrument for the sacrificing of a victim (here a man; cf. 386 n.).—The schol. explains **πειραὶ** by *αἱ ἀκμαὶ τῶν ξιφῶν, παρὰ τὸ πείρειν*. There is nothing antecedently unlikely in the formation, and the schol. probably had ancient lexical authority for the word. In respect of meaning *πείρειν* is used both of piercing with a point and also of cleaving (*findere*), if we may judge by *e.g.* Hom. *Il.* 24. 8 *ἀλεγεινά τε κύματα πείρων* and by etymology.—The addition of **μιανθεῖσαι** ('bloodstained') is a natural touch. The women already see in their imagination the edges of the sword reddened with blood. For the word in this sense cf. Hom. *Il.* 4. 141 *ὡς δ' ὅτε τίς τ' ἐλέφαντα γυνὴ φοίνικι μιήνῃ* | *...τοῖοί τοι, Μενέλαε, μιάνθην αἵματι μηροί*.—The whole then represents 'for at this moment the edges of the knives that slaughter men, imbrued in blood, are to decide for one side or the other.' The plurals *πειραὶ* and *κοπάνων* are not used for the sing., but of the swords on both sides, one or other of which will be blood-stained.—[**πεῖραι** (Portus) is a reading adopted by many editors, but 'trials of the issue' suggests the rather grotesque notion of fencing with *κόπανα*, and *μιανθεῖσαι* becomes barely intelligible.]

860 sq. **ἢ πάνυ θήσειν κ.τ.λ.**: as if *e.g.* *ἢ πῦρ καὶ φῶς ἀνάψειν ἐν αὐτοῖς* were to follow. The alternative, however, is expressed by an independent, in place of a subordinate, sentence.—**πάνυ**: by the death of Orestes, who is its sole *ἐλπὶς σπέρματος σωτηρίου* (235).—**διὰ παντός**. The last syll. of the paroemiac, if followed by a stop of any kind, may ignore synapheia. Cf. *Suppl.* 7, 13, 36, *Pers.* 15, &c.

862 sqq. **ἢ πῦρ καὶ φῶς κ.τ.λ.** Lit. 'or else, kindling fire and light (in joy) at our freedom, yea, a sway of lawful government, he (Or.) shall enjoy the great wealth of his sires.' It is not easy to understand what objection can be taken to this on the grounds of either grammar or sense. **τε** is exegetical (cf. 91 n., *Suppl.* 61 *τᾶς Τηρεΐας* | *μήτιδος οἰκτρᾶς ἀλόχου*, | *κιρκηλά-*

edges of the knives, stained o'er with human slaughter, must utterly undo great Agamemnon's house for ever, or else Orestes shall kindle the fire whose light means freedom, yea, the light of lawful rule throughout the realm, and the great riches of his fathers shall be his. To that end must Orestes, our God-sent champion, cope in a new wrestling-bout—one against two.

863 sq. The text is sound. ⸸. *ἀρχάς γε* Heath, *ἀρχαῖς τε πολισσονόμοις* Porson, *πατέρων θ' ἕξει* Weil. **865** *ἐφέδροις* Madvig. If any change were required *μόνος ὢν ἐφέδρου* (=*ἐφέδρου μονούμενος*) would be simplest; but ⸸. **866** *θείοις*

του τ' ἀηδόνος, &c). **πῦρ καὶ φῶς** (which has generally been misunderstood of the sacrifices following Orestes' victory) stands, according to a familiar figure of Greek, for the warmth of comfort and the light of joy. Cf. Eur. *El.* 586 *ἔδειξας ἐμφανῆ πόλει πυρσόν* (sc. Orestes), Simonid. 187 *ἦ μέγ' Ἀθηναίοισι φόως γένεθ' ἡνίκ' Ἀρισταγείτων Ἵππαρχον κτεῖνε καὶ Ἁρμόδιος*, Hom. *Il.* 6. 6 *Τρώων ῥῆξε φάλαγγα, φόως δ' ἑτάροισιν ἔθηκεν*, and, in contrast, *sup.* 50 sq., 804 sqq. The 'fire' is that which diffuses comfort (cf. *θάλπεσθαι*, *λαίνεσθαι*) from the central hearth (*Ag.* 1436 *ἕως ἂν αἰθὴρ πῦρ ἐφ' ἑστίας ἐμῆς | Αἴγισθος*). **—ἐπ' ἐλευθερίᾳ**: may be (*1*) causal ('on the ground of freedom'), *i.e.* *δαίων φῶς ἐπ'* ἑλ. practically=*ἥδεσθαι ποιῶν ἡμᾶς ἐπ'* ἑλ., (*2*) circumstantial of the condition ('with liberty'). These senses may coalesce, as in Xen. *Mem.* 2. 1. 18 *ὁ μὲν ἑκουσίως ταλαιπωρῶν ἐπ' ἀγαθῇ ἐλπίδι πονῶν εὐφραίνεται.*—**ἀρχάς τε κ.τ.λ.**: a word like *καθιστάς* is supplied from *δαίων* by a zeugma unfelt in the Greek (*ἀρχάς* being simply an explanation of *φῶς*). For the comprehensive plural cf. Soph. *O. T.* 259 *ἔχων μὲν ἀρχὰς ἃς ἐκεῖνος εἶχε πρίν*, *Ant.* 744 *ἁμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων*; Eur. *I. A.* 343 *ἐπεὶ κατέσχες ἀρχάς.*—**πολισσονόμους**: *i.e.* the rule, not of a *τύραννος* (cf. 301—303, 971), but of a constitutional *βασιλεύς*. So *Pers.* 855 (in the days of Darius) *ἀγαθᾶς πολισσονόμου βιοτᾶς | ἐπεκύρσαμεν*, where the schol. has *πόλιν καλῶς νεμούσης καὶ διευθετούσης*.

864 **πατέρων μέγαν ὄλβον**: the proverbial wealth of the Pelopidae. Cf. *Ag.* 1027 (*ἀρχαιοπλούτων*), 953 *πένεσθαι δ' οὐκ ἐπίσταται δόμος*.

865 **τοιάνδε**: with such issues.—**μόνος ὢν ἔφεδρος κ.τ.λ.**, *i.e.* Orestes alone —one against two—is about to wrestle as successor (*suppositicius*) to the combatant defeated in the last bout, viz. Agamemnon. Cf. Ar. *Ran.* 791 *νυνὶ δ' ἐμέλλεν... | ἔφεδρος καθεδεῖσθαι, κἦν μὲν Αἰσχύλος κρατῇ, | ἔξειν κατὰ χώραν· εἰ δὲ μή, περὶ τῆς τέχνης | διαγωνιεῖσθ'* ἔφασκε *πρός γ' Εὐριπίδην*, [Eur.] *Rhes.* 119 *νικῶν δ' ἔφεδρον παῖδ' ἔχεις τὸν Πηλέως*, Xen. *An.* 2. 5. 10 *ἄλλο τι ἂν ἢ τὸν εὐεργέτην κατακτείναντες πρὸς βασιλέα τὸν μέγιστον ἔφεδρον ἀγωνιζόλμεθα;* Soph. *Aj.* 610 (of a fresh trouble after one has been borne), Lucian *Hermot.* 40 *ὃς δ' ἂν τοῦτο ἀνασπάσῃ, ἐφεδρεύει περιμένων ἔστ' ἂν ἐκεῖνοι ἀγωνίσωνται*. Lit. 'Orestes, being but one, is about to contend as *ἔφεδρος* against two,' rather than 'Orestes, being the only *ἔφεδρος*, &c.' The latter is possible in the sense that, if *he* loses, there is no one to take his place; but a series of *ἔφεδροι* is not indefinite in length and the antithesis of *μόνος...δισσοῖς* is spoiled.—[Scholefield's interpretation 'being himself his only *ἔφεδρος*' (='nullum habens assessorem') is strained. For this have been cited Soph. *Phil.* 691 *ἵν' αὐτὸς ἦν πρόσουρος*, Martial 5. 24. 8 *Hermes suppositicius sibi ipse.* But in these instances, as in Lucian *Tim.* 43 *μόνος ἑαυτῷ γείτων καὶ ὅμορος*, the words *αὐτός*, *ipse*, are of the first importance. Similarly Milton *P. L.* 5. 379 *Eve | unbedeckt, save with herself.*]

866 **δισσοῖς**. Paley quotes the proverb (Plat. *Phaed.* 89 C) *πρὸς δύο λέγεται οὐδ' Ἡρακλῆς οἷός τε εἶναι.*—**θεῖος**. The Chorus is reassuring itself with this adj., which is not simply a term of admiration (Plat. *Phaedr.* 234 D *μετὰ σοῦ τῆς θείας κεφαλῆς*, Arist. *Eth.* 7. 1. 3 *ἐπεὶ δὲ σπάνιον καὶ τὸ θεῖον ἄνδρα εἶναι, καθάπερ οἱ Λάκωνες εἰώθασι προσαγορεύειν, ὅταν ἀγαθῶσι σφόδρα του—σεῖος ἀνήρ φασιν—κ.τ.λ.*, Soph. *O. T.* 1235), though specially applied in that sense to heroes by Homer, but also perhaps implies *θεόσυτος*, with allusion to his mission from the Delphian oracle. We may join the word rather closely with *ἔφεδρος*.

ἄψειν· εἴη δ' ἐπὶ νίκῃ.

ΑΙ. ἔ ἔ, ὀτοτοτοῖ.
ΧΟ. ἔα ἔα μάλα·
πῶς ἔχει; πῶς κέκρανται δόμοις; 870
ἀποσταθῶμεν πράγματος τελουμένου,
ὅπως δοκῶμεν τῶνδ' ἀναίτιαι κακῶν
εἶναι· μάχης γὰρ δὴ κεκύρωται τέλος.

ΟΙΚΕΤΗΣ.

οἴμοι, πανοίμοι δεσπότου τέλους ἐμοῦ·
οἴμοι μάλ' αὖθις ἐν τρίτοις προσφθέγμασιν. 875
Αἴγισθος οὐκέτ' ἔστιν. ἀλλ' ἀνοίξατε
ὅπως τάχιστα, καὶ γυναικείους πύλας

M, corr. Turnebus. *θωσὶν* Heath, *θηρσὶν* Wecklein. **868** sq. M has *παράγραφοι*. **871** XO. (*i.e.* the Coryphaeus) stands before the line in M.—*ἀποσταθῶμὲν* M, *ἄπο, σταθῶμὲν* m. **872** *ἀναίτιοι* Blomf., cf. 99. **874** The ascription to the

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867 **ἄψειν**: cf. *ξυνάπτειν μάχην*, and, for the simple verb, *Eum.* 307 *χορὸν ἄψωμεν*. *ἀφή*=*λαβή* is a word of the wrestling ring.—**εἴη δ' ἐπὶ νίκῃ**: cf. 476 (n.), *Eum.* 1010.

868—933 Fifth Epeisodion.

868 **ἔ ἔ κ.τ.λ.** The cry of Aegisthus from within the house is like that of Agam. (*Ag.* 1342), Clyt. (Soph *El.* 1404, Eur. *El.* 1165) or Lycus (Eur. *H. F.* 749).

869 **ἔα**: 'Ha! (what is that?).' This is no repetition of *ἔ*, and it is wrong to render 'alas! indeed.' Not only is that exclamation unsuited to the Chorus, which does not yet know whose was the cry or on which side victory lies, but *ἔα* properly expresses startled and enquiring surprise. The sense is *ἔα, τί τοῦτο;* cf. *P. V.* 314 *ἔα, τί χρῆμα;* Ar. *Av.* 1495 *ἔα, τουτὶ τί ἦν;*—**μάλα**: 'I say,' with the repeated interjection. Cf. 875, 650.

870 sqq. **πῶς κέκρανται δόμοις**; Lit. 'How has the decision gone for the house?' *i.e.* 'what is the verdict as to its fate?' It should be noted that **κέκρανται, πράγματος** (=*causae*), **τελουμένου, ἀναίτιαι, κεκύρωται τέλος** combine to carry on a metaphor from a law-suit. Cf. 460 *κραίνετ' ἐνδίκως* <*δίκας*> and note.

871 **ἀποσταθῶμεν.** This withdrawal (which is to be taken literally) gives an opportunity for the change of scene at v. 874 and for the new position of the Chorus at v. 934. See Introd. p. xliv.—**πράγματος τελουμένου**: more probably gen. absol., 'now that the case is being settled.' The Chorus has played its part in bringing matters to an issue; it can do no more. For the sense of *πρᾶγμα* cf. *Ag.* 1537 *ἐπ' ἄλλο πρᾶγμα...βλάβης*, *Eum.* 491 *διαιρεῖν τοῦτο πρᾶγμα*. —**τελουμένου**: not=*τετελεσμένου*. Though some one has vanquished, there must follow a settlement of scores. For the word cf. *Suppl.* 96 *εἰ | κρανθῇ πρᾶγμα τέλειον*, 747 *τελεία ψῆφος*, Soph. *El.* 1344 *τελουμένων εἵποιμ' ἄν*, Thuc. 5. 41 *πρὶν τέλος τι αὐτῶν ἔχειν* (=*κύριον εἶναι*).

873 **εἶναι.** Though such a position may assist emphasis (*Suppl.* 295) it does not necessarily create it. Cf. 1030, *Ag.* 1079, 1123, *Suppl.* 394, 463, 769, &c.—**μάχης**, which is verbal (=*τοῦ μάχεσθαι*), must be pronounced with stress; 'for, as for the fighting, *that* is already decided.'

874 sqq. A servant rushes out of the *ξενών* on one side of the stage across to the main door of the women's quarters. Introd. p. xliv. Whether the change of scene was actual or complete, roughly indicated

May it mean victory!

[*The voice of* AEGISTHUS *is heard from within.*]

Ah me! Ah me! Ah! woe is me!

CHO. Ha! Hark, I say! How stands it with the house? How hath the issue gone? Let us withdraw, while the matter finds decision, that they may think us blameless of this ill work. For the verdict of the fighting, 'tis clear, is sealed.

[*The Chorus withdraws to the sides.*

The scene changes to the court. A SERVANT *of Aegisthus rushes from the xenon.*]

SERVANT. Alas! nought but alas!—for my master's end! Again, alas! for the third time of appeal! Aegisthus is no more! Ye there, open and lose no time! Unbar the women's

οἰκέτης is due to Turnebus.—πὰν· οἵμοι M, corr. Porson. μάλ' οἵμοι Turneb.—τελουμένου M, which I correct. ✝. πεπληγμένου Schütz, τετυμμένου Weil, ξειργασμένου

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by certain scenic accessories, or almost wholly left to the imagination, must remain uncertain (Introd. pp. xl sq.).—Apart from the Chorus the servants of Aeg. and Clyt. are not accomplices in the plot, and the assassination of their master would fill them with terror. If it seems scarcely logical that the *οἰκέτης*, who is so anxious for Clytaemnestra's safety, should nevertheless clamour for the opening of the women's door, the fact remains that his action is dramatically quite natural. In his fear and bewilderment his first impulse is to warn his mistress and to join forces with her in the entrenchment of the *γυναικωνῖτις*. He therefore seeks instant admittance. But his loud and urgent cries bring the mistress herself to the door, and the poet thus solves with simple ingenuity any difficulty in accomplishing the next part of the vengeance and accomplishing it with tragic effect.

874 ***τέλους ἐμοῦ.** The MS reading **τελουμένου** is untenable and almost universally rejected. See crit. n. Both the word and the tense (cf. 876 *οὐκέτ' ἔστιν*) are wrong. *τελεῖν τινα* cannot be used of 'making an end' of a man, nor has the medio-passive any better warrant in that meaning. (Conington's quotation of Pind. *O.* 6. 15 is a strange mistake.) On the other hand *τέλος* (with or without *βίου*) =*τελευτή, θάνατος*. Cf. Hdt. 1. 31 *ἐν τέλει τούτῳ ἔσχοντο*, Plat. *Legg.* 740 C *τῶν τε ζώντων καὶ ὅσους ἂν ἤδη τέλος...ἔχῃ*, Soph. *O. C.* 1720 *τέλος βίου*.—**ἐμοῦ** adds a pathetic personal touch.

875 **ἐν τρίτοις προσφθέγμασιν.** This can hardly mean simply 'for the third time of uttering.' *πρόσφθεγμα* is not simply *φθέγμα*, but an address (*Ag.* 894, Eur. *Ion* 401). We must therefore (looking also to the next words *Αἴγισθος οὐκέτ' ἔστιν*) understand an allusion to the triple call over the dead as enjoined by ritual: Hom. *Od.* 9. 65 *πρίν τινα τῶν δειλῶν ἑτάρων τρὶς ἕκαστον ἀΰσαι*, Ar. *Ran.* 1175 *τεθνηκόσιν γὰρ ἔλεγεν... | οἷς οὐδὲ τρὶς λέγοντες ἐξικνούμεθα*, Ov. *Fast.* 3. 563 *terque Vale dixit*, Verg. *Aen.* 6. 506 *magna Manes ter voce vocavi*.

876 **ἀλλ' ἀνοίξατε**: without obj. and addressed to no definite person. Cf. Soph. *Aj.* 344 *ἀλλ' ἀνοίγετε*, Eur. *Phoen.* 1067, Ar. *Pac.* 179 *τὶς ἐν Διὸς θύραισιν; οὐκ ἀνοίξετε;* and, for the same vague plural, Ter. *Adelph.* 4. 4. 26 *aperite aliquis actutum ostium*.

877 **καὶ γυναικείους πύλας κ.τ.λ.** **καὶ** is explanatory. This amplification of *ἀνοίξατε* is for the information of the audience and may be another indication that much was taken for granted in the scenic arrangements. The poet virtually says 'The slave is here supposed to be knocking at the door of the *γυναικωνῖτις*.' Cf. 649 (n.).

μοχλοῖς χαλᾶτε· καὶ μάλ' ἡβῶντος δὲ δεῖ·
οὐχ ὡς δ' ἀρῆξαι διαπεπραγμένων· τί γάρ;
ἰοὺ ἰού.
κωφοῖς ἀυτῶ καὶ καθεύδουσιν μάτην
ἄκραντα βάζω; ποῖ Κλυταιμήστρα; τί δρᾷ;
ἔοικε νῦν αὐτῆς ἐπὶ ξυροῦ πέλας
αὐχὴν πεσεῖσθαι πρὸς δίκην πεπληγμένος.

ΚΛΥΤΑΙΜΗΣΤΡΑ.

τί δ' ἐστὶ χρῆμα; τίνα βοὴν ἵστης δόμοις;
ΟΙ. τὸν ζῶντα καίνειν τοὺς τεθνηκότας λέγω.

Heimsoeth. **878** ἡβῶντός γε Blomf. ♱. **879** οὐχ ὥστ' Porson, οὐχ ὡς ἀρῆξαι Wecklein, οὐχ ὥς δ' ἀρήξει Wordsworth.—διαπεπραγμένῳ Turneb. (misunderstanding the schol.). ♱. **881** I have marked βάζω as a question.—ποῦ Elmsley. **882** Changes for the sake of metre are needless. ♱. ἔοικεν αὐτῆς νῦν Butler, νῦν αὖ

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878 μοχλοῖς χαλᾶτε: 'unbar.' The loosening, as well as the fastening, of the doors is said to be done by means of the bars. The expression (as Coningt. observes) is similar to that of Soph. *Aj.* 674 *δεινῶν τ' ἄημα πνευμάτων ἑκοίμισε | στένοντα πόντον*, where the sea which the winds permit to sleep is said to be actually lulled by them. [In Eur. *I. T.* 99 χαλκότευκτα κληῖθρα λύσαντες μοχλοῖς the meaning is very different, κληῖθρα being the fastenings and μοχλοῖς crowbars.]—**καὶ μάλ' ἡβῶντος δὲ δεῖ**. Lit. 'and it needs a right active person too.' The schol. is right in supplying *εἰς τὸ χαλάσαι τὰς πύλας*: *i.e.* there is no time to lose, or the enemy will be upon us. Though women are addressed the generic sing. is masc. (69 n.).—**καὶ ...δὲ**. Whatever other use these particles may have, δὲ is here connective and καὶ intensive: cf. *P. V.* 1005 *καὶ σὲ δ' ἐν τούτοις λέγω*, Eur. *El.* 1057 *καὶ νῦν δέ φημι*. The position of δὲ is inevitable, since καὶ μάλ' ἡβῶντος (*vel maxime impigri*) cannot be separated.—**μάλ' ἡβῶντος**: cf. Hom. *Od.* 23. 187 *ἀνδρῶν δ' οὔ κέν τις ζωὸς βροτός, οὐδὲ μάλ' ἠβῶν, | ῥεῖα μετοχλίσσειεν*.

879 οὐχ ὡς δ'=*οὐ μέντοι ὥστε*. The words qualify, not μάλ' ἡβῶντος δεῖ, but the general sense preceding, viz. 'Open the doors, and quickly—not that any help can be given; it is too late for that.' Greek avoids the combination *οὐ δὲ...*, and, for no reason but the metrical, the particle is often placed later than in prose. Cf. *Ag.* 743 *παρακλίνασ' ἐπέκρανεν | δὲ γάμου πικρὰς τελευτάς*, *Eum.* 618 *μάντις ὢν δ' οὐ ψεύσομαι* (where M gives δ' ὤν, as in *Suppl.* 925, and as it had begun to give ἄτιμον δ' εἶναι in *S. c. T.* 1015 ἄτιμον εἶναι δ' ἐκφορᾶς φίλων ὕπο). Bolder are *e.g. Pers.* 751 *θνητὸς ὢν θεῶν δὲ πάντων ᾤετ'...κρατήσειν*, Theodect. *fr.* 7 *ἀπὸ τῶν θεῶν ἀρχὴν δὲ ποιεῖσθαι πρέπον*.—**διαπεπραγμένων**. See crit. n. For gen. abs. of neut. plur. cf. 79 (n.). The sense is that of *Pers.* 528 *ἐπίστασαι μὲν ὡς ἐπ' ἐξειργασμένοις*, Hdt. 8. 94 *ἐπ' ἐξειργασμένοισι ἐλθεῖν*.—**τί γάρ;**='of course not': *Ag.* 1134 *οὐδέν ποτ' εἰ μὴ ξυνθανουμένην· τί γάρ;*

880 κωφοῖς: *S. c. T.* 184 *ἤκουσας ἢ οὐκ ἤκουσας ἢ κωφῇ λέγω;*—**μάτην**: perhaps best taken with **καθεύδουσιν**, 'foolishly (or recklessly) sleeping.' See the examples quoted on v. 845. Otherwise it may be joined with **ἄκραντα βάζω**, producing, not a mere tautology, but an intentional reiteration for emphasis.

881 βάζω (root βαγ) is quite distinct both in use and derivation from βαΰζω (an onomatopoeia from βαύ, βαύ). The meaning is simply 'talk.'—**ποῖ Κλυταιμήστρα;** Cf. 404 (n.).

882 ἔοικε νῦν κ.τ.λ. For the absence of caesura see Appendix to v. 150. In the present instance there is the same stress upon **αὐτῆς** (*ipsius*) as upon *θεοῖς* in *Suppl.* 1027 *εἰ γάρ τι μὴ θεοῖς βεβούλευται νέον*.—

gates! And right lusty must be the doer—though not to succour, when the thing is done and ended—what use were that?

Holla! Holla! Am I shouting to the deaf, and wasting idle words on folk asleep? What keepeth Clytaemnestra? What is she doing? Her own neck now, nigh to the razor's edge, bids fair to fall beneath its stroke.

CLYTAEMNESTRA *comes out.*]

CLYT. Nay, what is it? What means thy clamouring at the house?

SERV. It means there's slaying of the live man by the dead.

τῆσδ' Martin.—ἐπιξήνου Abresch.—For πέλας Bamb. substitutes πέρας, Martin βεβῶς, Weckl. conj. τύχης. **882** sq. Assigned by Stanley to the Chorus, from a misunderstanding of πρὸς δίκην. **883** προσδίκη* M, πρὸς δίκην Guelf. ϕ. πρὸς δίκης Hermann, with an inappropriate sense. **884—886** Marked with παράγραφοι.

νῦν: emphatic, 'next.'—**ἐπὶ ξυροῦ**: Hom. *Il.* 10. 173 νῦν γὰρ δὴ πάντεσσιν ἐπὶ ξυροῦ ἵσταται ἀκμῆς, Theogn. 557 φράζεο· κίνδυνός τοι ἐπὶ ξυροῦ ἵσταται ἀκμῆς, Simon. 158 ἀκμῆς ἑστηκυῖαν ἐπὶ ξυροῦ Ἑλλάδα πᾶσαν, Soph. *Ant.* 996 φρόνει βεβῶς αὖ νῦν ἐπὶ ξυροῦ τύχης, Eur. *H. F.* 630 ὧδ' ἔβην' ἐπὶ ξυροῦ, Hdt. 6. 11. Similarly Eur. *Hel.* 897 ἐπ' ἀκμῆς εἰμι κατθανόντ' ἰδεῖν.—**πέλας**, *i.e.* (in prose) πέλας ὤν (sc. τοῦ ξυροῦ), rather than 'near to Aegisthus.' Strictly speaking the grammar is αὐχὴν πέλας ἔοικε κ.τ.λ., 'her neck close by appears likely, &c.'

883 αὐχήν might be understood literally, since the wound was actually to be inflicted in the throat (*Eum.* 595 ξιφουλκῷ χειρὶ πρὸς δέρην τεμών). It is better, however, to take the expression as phraseological.—**πρὸς δίκην** ('by rights') here expresses a logical, not an ethical, judgment, and is to be distinguished from πρὸς δίκης. Since Aegisthus has been slain, then 'by rights' (lit. 'with an eye to the claims of the case,' πρός being = *ad*, with reference to the standard of measurement) Clyt. will be slain also. The slave belongs to the side of the master and mistress and would not say that she will be 'justly' slain. This use of δίκη (which Verrall also maintains) is apparent in the equation Αἴγισθου δίκην = Αἴγ. τρόπον. So ἔνδικος 'conformable to kind' (*inf.* 994).

884 τί δ' ἔστι χρῆμα; Cf. *Ag.* 1305.—**βοήν**: a shout for help (βοήθεια). Cf. *Ag.* 1348 πρὸς δῶμα δεῦρ' ἀστοῖσι κηρύσσειν βοήν. In *Suppl.* 737 εἰ βραδύνοιμεν βοῇ the word seems to be actually equivalent to βοηθείᾳ.—**ἵστης**: Eur. *I. T.* 1307 τίς ἀμφὶ δῶμα θεᾶς τόδ' ἵστησιν βοήν; Soph. *Phil.* 1263, Eur. *H. F.* 656, Ar. *Thesm.* 696 (στήσεσθε), Lucian *V. H.* 2. 26. So with cognate words ἰαχάν (Eur. *I. A.* 1039), κραυγήν (*Or.* 1529).

885 τὸν ζῶντα καίνειν κ.τ.λ. The expression is not intentionally ambiguous or obscure. There is an irritated sarcasm which is the natural tone in certain states of vexation at untoward events. The thought that the alleged dead man (ὁ τῷ λόγῳ τεθνηκὼς Ὀρέστης schol.) is after all alive, calls up its antithesis, the thought that it is the (supposed) living who are (to be) the dead. This the slave means to express with 'I tell you, your dead men are a-killing your living.' The words which he actually uses in his excitement might grammatically mean the contrary (cf. the clumsier *Aio te, Aeacida, Romanos vincere posse*), and the confused language was no doubt intended by the poet as a characteristic touch. It is not, however, that ambiguity to which Clyt. refers in her reply.—**τὸν ζῶντα**, like τοὺς τεθνηκότας, is generic, as the pres. **καίνειν** shews. Aegisthus is slain, but the killing has only begun with him.—**λέγω** expresses impatience (Conington). For a similar conceit editors quote Soph. *El.* 1477 OP. οὐ γὰρ αἰσθάνῃ πάλαι | ζῶντας θανοῦσιν οὕνεκ' ἀνταυδᾷς ἴσα; | AI. οἴμοι, ξυνῆκα τοὔπος, and, for the antithesis alone, Soph. *Trach.* 1163 οὕτω ζῶντά μ' ἔκτεινεν θανών, *Aj.* 1027.

ΚΛ. οἳ 'γώ· ξυνῆκα τοὖπος ἐξ αἰνιγμάτων.
δόλοις ὀλούμεθ', ὥσπερ οὖν ἐκτείναμεν.
δοίη τις ἀνδροκμῆτα πέλεκυν ὡς τάχος·
εἰδῶμεν ἢ νικῶμεν ἢ νικώμεθα·
ἐνταῦθα γὰρ δὴ τοῦδ' ἀφικόμην κακοῦ.

ΟΡΕΣΤΗΣ.

σὲ καὶ ματεύω· τῷδε δ' ἀρκούντως ἔχει.
ΚΛ. οἳ 'γώ· τέθνηκας, φίλτατ' Αἰγίσθου βία;
ΟΡ. φιλεῖς τὸν ἄνδρα; τοιγὰρ ἐν ταὐτῷ τάφῳ
κείσῃ. θανόντα δ' οὔτι μὴ προδῷς ποτέ.
ΚΛ. ἐπίσχες, ὦ παῖ, τόνδε δ' αἴδεσαι, τέκνον,

886 οἳ *ἐγὼ* M. written *δότω*. **888** *δοίη* m (*οιη* being in an erasure). M had apparently **889** *εἰ νικῶμεν* Turneb. ϕ. **891—893** and **895** M has

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886. ξυνῆκα...ἐξ: 'I gather...from.' The original sense of *ξυνιέναι* is akin to that of *συλλέγειν, συμβαλεῖν*.—**αἰνιγμάτων.** In the earlier and wider sense an *αἴνιγμα* (like a 'riddle') is that which is said indirectly instead of *ἁπλῶς* (cf. *P. V.* 637 *οὐκ ἐμπλέκων αἰνίγματ', ἀλλ' ἁπλῷ λόγῳ*, Anaxil. *ap.* Athen. 13. 558 *αἴ λαλοῦσ' ἁπλῶς μὲν οὐδέν, ἀλλ' ἐν αἰνιγμοῖς τισι*). In the narrower application Aristotle defines (*Poet.* 22. § 2) *αἰνίγματος γὰρ ἰδέα αὕτη ἐστί, τὰ λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι*. Though the present passage actually answers to that description, it is not a 'riddle' in the special sense. 'The *αἴνιγμα* which she speaks of is the paradox' (Sidgwick).

888 δοίη τις: cf. *Ag.* 935 *ὑπαί τις ἀρβύλας | λύοι τάχος*, Hom. *Od.* 4. 735 *ἀλλά τις ὀτρηρῶς Δόλιον καλέσειε*. Goodwin *M. and T.* § 725. *P. V.* 1079, 1081 are optatives of the same class. It seems (see crit. n.) that M had mechanically written the ordinary *δότω* of prose or comedy (cf. Ar. *Ran.* 871 *ἴθι νυν λιβανωτὸν δεῦρό τις καὶ πῦρ δότω*, *Av.* 1579 *τὴν τυρόκνηστίν τις δότω*).—**ἀνδροκμῆτα πέλεκυν:** lit. 'an axe for the slaying of a man' (*Eum.* 957, *Suppl.* 686), *i.e.* a battle-axe, not a wood-cutting axe or pole-axe. Cf. 859 *κοπάνων ἀνδροδαΐκτων* (n.). The idea of Clyt. calling for an axe is apparently suggested by one familiar account (probably the Stesichorean) of the vengeance of Orestes, according to which she does actually attack Orestes with that weapon while he is slaying Aegisthus. See Introd. p. xxi. [The notion that there is a reference to an axe with which she had slain Agam. is frigid in itself and is refuted by the fact that her weapon was then a sword. See Appendix to v. 489.] It should be noted that Clyt. has not yet been told that Aeg. is dead. It is in character that she, with her *ἀνδρόβουλον ἐλπίζον κέαρ* (*Ag.* 11), should demand a weapon and rush to his aid. The giving of this order (which is, of course, never executed) is at the same time the playwright's device for taking the slave off the stage and leaving Clyt. upon it.

889 εἰδῶμεν ἢ νικῶμεν κ.τ.λ. See 752 (n.) and cf. Hom. *Il.* 8. 532 *εἴσομαι, ἤ κέ μ' ὁ Τυδεΐδης ... | ...πρὸς τείχεος ἀπώσεται, ἤ κεν ἐγὼ τὸν | χαλκῷ δηώσας ἔναρα βροτόεντα φέρωμαι*, 22. 244, *Od.* 22. 166, &c.—**νικῶμεν** (like *φράσω* in *P. V.* 807) may be subjunctive. Goodwin *M. and T.* § 677. The indic., however, is more forcible.

890 ἐνταῦθα: even to the killing of her own son in self-defence (Paley).—**δὴ:** 'it seems.'—**τοῦδ'...κακοῦ:** 'in this bad business.' It appears better to understand this of all the trouble which began with her alienation from Agamemnon, resulted in his murder, and now leads to this consequence, than merely of the present trouble with Orestes. For the latter, however, Wecklein cites Soph. *Phil.* 899 *ἀλλ' ἐνθάδ' ἤδη τοῦδε τοῦ πάθους κυρῶ*.

891 Orestes (presumably carrying

CLYT. Ah me! A riddle! but I take its meaning. By craft are we to perish, e'en as we slew. Haste, some one; give me a battle-axe, and let us know if victory is with us or against: to so dire a pass has this bad business brought me.

[*Exit* SERVANT.

Enter ORESTES *from the xenon.*]

OR. Good: 'tis thou I seek. His score, yonder, is paid.

CLYT. Alas! and art thou dead, beloved Aegisthus, in thy strength?

OR. Thou lovest thy mate? So be it. Thou shalt be laid in the same grave; then thou canst ne'er prove false to the dead man.

CLYT. Forbear, my son. Have pity, child, upon this breast,

παράγραφοι. **891** *τῶιδε δ'* m, *τῶιδ'* M. **892** *οἵ ἐγὼ* M.—I have added the mark of interrogation. **895** *τόνδε δήσεται* M, corr. Sophianus. The error began with the identical pronunciation of ε and *αι* (*i.e. τονδεδεδεσεταικνον*).

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the blood-stained sword) enters from the *ξενών*. Pylades (who may very well be the same as the servant who left the stage at 888; see pp. 5 sq.) does not enter till v. 898. The length of the intervening scene between Orestes and his mother is not to be gauged by the number of spoken lines, since these would be broken by pauses and accompanied by the most dramatic action in the whole play.

σὲ καὶ ματεύω: *ὥσπερ και ἥκεις* (rather *πάρει*), Klausen.—**τῷδε**: 'him yonder,' in the *ξενών*. It is not necessary to suppose that the body of Aeg. is visible (Verrall).

892 **τέθνηκας** is surely better taken as an appealing question than as a statement.—**φίλτατ'**...**βία**. The construction *ad sensum* is of a common type. Cf. Hom. *Od.* 15. 125 *τέκνον φίλε*, 16. 476 *ἱερὴ ἲς Τηλεμάχοιο* | ...*ἶδών*, 11. 90 *ἦλθε δ' ἐπὶ ψυχὴ Θηβαίου Τειρεσίαο* | *χρύσεον σκῆπτρον ἔχων*, *Il.* 11. 690 *ἐλθὼν*...*βλη* Ἡρακληείη, Hes. *Scut.* 115, Eur. *Bacch.* 1306 *τόδ' ἔρνος*...*κατθανόνθ' ὁρῶν*, *Tro.* 735 *περισσὰ τιμηθεὶς τέκνον*, Dem. *Meid.* 552 *ταῦτ' ἔλεγεν ἡ μιαρὰ*...*αὕτη κεφαλὴ ἐξελήλυθώς*, Plat. *Phaedr.* 240 A *ἄγαμον ἄπαιδα ἄοικον*...*παιδικὰ ἐραστὴς εὖξαιτ' ἂν γενέσθαι*, *Lach.* 180 E *τὰ μειράκια*...*πρὸς ἀλλήλους διαλεγόμενοι*.—**Αἰγίσθου βία** can hardly, in the circumstances, be an idle periphrasis. The words are those of both a fond and an admiring woman, *i.e.* 'my beloved Aegisthus, you, in your strength.'

893 sq. **φιλεῖς**: taking up *φίλτατ'*. —**τὸν ἄνδρα**: not simply = *αὐτόν*, but 'your mate,' as the coming words shew. —**ἐν ταὐτῷ τάφῳ κ.τ.λ.**: as formerly *ἐν ταὐτῷ* λέχει (cf. 905).—**θανόντα δ' κ.τ.λ.**, *i.e.* 'so that, now he is dead, you shall not—unfaithful mate as you are—prove false to him.' For **προδῷς** in the sense of conjugal infidelity cf. Eur. *Or.* 573 *ἀπόντ' ἐκ δωμάτων* | ... | *προὔδωκε, κούκ ἔσωσ' ἀκήρατον λέχος*, *ibid.* 939 *προδοῦσα λέκτρ' ἐμοῦ πατρός*, *Andr.* 630 *προδότιν αἰκάλλων κύνα* (Helen).

895 sqq. It may be conjectured from the agreement of Aesch. and Euripides (who twice introduces it in different plays) that the form of appeal at this juncture had already been decided by the (Stesichorean) Oresteia upon which the tragedians drew (Introd. pp. xx sq.). Cf. Eur. *El.* 1206 *ἀ τάλαιν' ἐμῶν πέπλων* | *ἐλάβετ'*, *ἔδειξε μαστὸν ἐν φοναῖσιν* | ... *βοὰν δ' ἔλασκε τάνδε, πρὸς γένυν ἐμὰν* | *τιθεῖσα χεῖρα· τέκος ἐμόν, λιταίνω, Or.* 527 *ὅτ' ἐξέβαλλε μαστὸν ἱκετεύουσά σε* | *μήτηρ*, *ibid.* 839 sqq. The conception itself dates from Homer *Il.* 22. 79 *μήτηρ δ' αὖθ' ἑτέρωθεν ὀδύρετο δάκρυ χέουσα*, | *κόλπον ἀνιεμένη, ἑτέρηφι δὲ μαζὸν ἀνέσχεν*, | ... | *Ἕκτορ, τέκνον ἐμόν, τόδε τ' αἴδεο καί μ' ἐλέησον* | *αὐτήν, εἴ ποτέ τοι λαθικηδέα μαζὸν ἐπέσχον*.—Clyt. may be supposed to cast herself on her knees (Eur. *El.* 1208 *πρὸς πέδῳ* | *τιθεῖσα γόνατα μέλεα*).

895 sqq. **ὦ παῖ**...**τέκνον**: cf. 263 sq. (n.).—**τόνδε**: uncovering it.—**πρὸς ᾧ**. The picture of the child sleeping 'against' the breast adds a touch of tenderness which would be absent from a possible **πρὸς οὗ** (with *ἐξήμελξας*).—**οὔλοισιν**: 'with your gums,' *i.e.* while but a toothless babe.—

μαστόν, πρὸς ὦ σὺ πολλὰ δὴ βρίζων ἅμα
οὐλοισιν ἐξήμελξας εὐτραφὲς γάλα.
ΟΡ. Πυλάδη, τί δράσω; μητέρ' αἰδεσθῶ κτανεῖν;

ΠΥΛΑΔΗΣ.

ποῦ δαὶ τὰ λοιπὰ Λοξίου μαντεύματα
τὰ πυθόχρηστα, πιστὰ δ' εὐορκώματα;
ἅπαντας ἐχθροὺς τῶν θεῶν ἡγοῦ πλέον.
ΟΡ. κρίνω σὲ νικᾶν, καὶ παραινεῖς μοι καλῶς.
ἔπου, πρὸς αὐτὸν τόνδε σε σφάξαι θέλω.
καὶ ζῶντα γάρ νιν κρείσσον' ἡγήσω πατρός,
τούτῳ θανοῦσα συγκάθευδ', ἐπεὶ φιλεῖς
τὸν ἄνδρα τοῦτον, ὃν δὲ χρῆν φιλεῖν στυγεῖς.

896 ὡκὺ M, corr. Robortello (ιc = κ). **897** Tzetzes (Exeg. *Il.* p. 62, 13) quotes with *εὐτρεφὲς*, the epic form. But Attic prefers the form analogous to *εὐμαθής*, *εὐπιθής*, *εὐτριβής* &c. **899** *ποῦ δὴ* Auratus. ψ. *ποῦ δὴ τὰ λοιπὸν* Nauck, *ποῦ*

εὐτραφὲς. The adj. has its point; 'the good milk that gave you life and growth.'

898 Πυλάδη κ.τ.λ. Pylades here enters from the *ξενών*. The schol. remarks *μετεσκεύασται ὁ ἐξάγγελος εἰς* Πυλάδην, *ἵνα μὴ δ' λέγωσι*, meaning by the last words that not more than three actors proper may have parts to speak (see p. 5). —The appeal to Pylades should not be taken as shewing that Or. had virtually yielded. Some wavering is caused by natural feeling, but the question is put rather to elicit moral support for the deed to which he has been steeling himself. It is the concern of the dramatist to eliminate *τὸ μιαρόν* (Arist. *Poet.* 14. 7) as far as possible from the act of matricide (cf. Introd. pp. lxii sq.). His simple, yet effective, expedient is to represent Orestes as properly distressed, but to overwhelm his scruples by an appeal to the divine authority and to his oath. Cf. Eur. *El.* 966 *τί δῆτα δρῶμεν μητέρ'; ἢ φονεύσομεν;* and context, where, however, the younger dramatist characteristically improves the occasion by an attack upon the oracle.

899 sq. **ποῦ δαὶ τὰ λοιπὰ κ.τ.λ.** The exact rendering depends upon the place of **τὰ λοιπὰ** in the construction. Either (1) adverbially (cf. *S. c. T.* 66), 'where, pray, henceforward are oracles of Loxias, those deliverances from Pytho; aye, or trusty pledges by your oath?' *i.e.* 'if you shrink back now, what becomes from this moment of respect for Apollo's solemn oracles or for sworn pledges?'; or (2) adjectivally, 'where, pray, are the rest of the oracles, &c.,' *i.e.* 'you have performed one part; will you neglect the other?' In either case the addition of **τὰ πυθόχρηστα** (before which there is a slight pause in delivery) emphasizes the responsibility of disobedience. The former interpretation, though less obvious, is probably correct. The article is thus absent from both *μαντεύματα* (*τὰ πυθόχρηστα* being a descriptive apposition) and *εὐορκώματα*, and the plurals are generic: 'will you ignore oracles and ignore pledges?'—**ποῦ κ.τ.λ.**: Hom. *Il.* 8. 228 *αἰδώς, Ἀργεῖοι.... | πῇ ἔβαν εὐχωλαί;* Eur. *Tro.* 428 *ποῦ δ' Ἀπόλλωνος λόγοι;*—**δαὶ.** In *P. V.* 965 *τί δαὶ* (*δ' ἂν* recc.) *φοβοίμην, ᾧ θανεῖν οὐ μόρσιμον;* the simple opt. of M is possibly quite correct. Eur. has several examples of *δαί*, viz. (without variant) *Ion* 275, *El.* 1116 and (with unmetrical variant *δέ*) *Med.* 1012, *El.* 244, *I. A.* 1444. The evidence is too strong to flout, and the fact that the word is used in familiar conversation (Plato and comedy) assuredly does not disprove its use in tragedy.

900 πιστὰ δ' κ.τ.λ. The particle should by no means be altered to **τ'** (Herm.). The latter ('yes, the...') would

whereat so oft, slumbering the while, thou didst suck forth with toothless gums the good milk that nourished thee.

PYLADES *enters.*]

OR. Pylades, what shall I do? Shall I for pity's sake spare my mother?

PYL. Nay, what becomes of hests of Loxias—yon warnings voiced at Pytho? What of trusty pledges truly sworn? Rather hold all men enemies than the gods.

OR. My verdict is for thee: thy counselling is good. This way! I mean to take and slay thee close at yon man's side. Thou didst choose him, in his life, for better than my sire. With him then sleep in death, since that is the mate thou lovest, whereas thou hatest him thou shouldst have loved.

δῆτά σοι τὰ Blomf. *τὰ λαμπρὰ* Weil. **900** *πυθόχριστα* M, corr. m^1.—*πιστά τ'* Herm. ↓. **902** *σέ* (Weil, Coningt.) seems preferable to *σε.*—*παρήνεσας καλῶς* Herm. **904** *κρέσσον'* M (corrected from *κρέσσων'*). It is not entirely certain that this etymologically correct form is wrong for the older tragedy. **906** *δ'*

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wrongly make the clause exegetical of *μαντεύματα* (cf. 91, 862 sqq.), whereas **δ'** = 'and, in the second place.' See 709 (n.). The oath, though watched over by the God, is not made by nor to him.—**εὐορκώματα** refers, as the schol. explains, to a compact made between Orestes and Pylades, and ratified by oath. The combination of **πιστὰ** and **εὐ-** dwells upon the claims of honour.

901 ἅπαντας ἐχθροὺς κ.τ.λ. A rather obscure line. Some (after Abresch's alteration of the scholion) interpret 'Regard all men when hostile (*i.e.* the enmity of all men) as an advantage compared with the *Gods* when hostile (*i.e.* the enmity of the Gods).' In this view the expression is condensed for *τὸ ἅπαντας ἐχθροὺς σοι εἶναι πλέον ἡγοῦ τοῦ τοὺς θεοὺς εἶναι ἐχθρούς.* With **ἡγοῦ πλέον** cf. Eur. *Med.* 453 *πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῆ*, and *e.g.* *πλέον ἔχειν, φέρεσθαι, ἔσται*, &c. But another interpretation is perhaps simpler: 'Rather treat (cf. *νομίζειν*) all men as your enemies than the Gods.' It is true that *πλέον* is not identical with *μᾶλλον.* But we may very well render to practically the same purpose 'treat more (completely) as your enemies,' *πλέον* (properly a contained accus.) belonging to the whole *ἐχθροὺς ἡγοῦ.* There are greater and less measures *τοῦ ἡγεῖσθαί τινα ἐχθρόν.* Cf. *Suppl.* 1024 *τὸ σωφρονεῖν τιμῶσα τοῦ βίου πλέον*, Hdt. 8. 100 *πλέον μέντοι ἔφερέ οἱ ἡ γνώμη κατεργάσασθαι τὴν Ἑλλάδα* (it 'tended more that way').—**ἅπαντας**: with stress, 'even a mother.'

903 ἕπου: dragging her.—**πρὸς αὐτὸν τόνδε**: *ἄγων* or its like is implied. The schol. remarks upon this simple proceeding *πιθανῶς δέ, ἵνα μὴ ἐν φανερῷ ἡ ἀναίρεσις γένηται.* In Sophocles (*El.* 1495) poetical justice and dramatic expediency are similarly combined, when Or. removes Aeg. from the stage with the words *χώρει δ' ἔνθαπερ κατέκτανες | πατέρα τὸν ἀμόν, ὡς ἂν ἐν ταὐτῷ θάνῃς.*

904 καὶ ζῶντα γάρ κ.τ.λ. It would be pointless to connect this with the preceding line in the sense 'for, when he was alive, thou didst prefer him to my father.' Rather 'and, since thou didst prefer him to my father when alive, sleep with him in death.' **γάρ** thus = *ἐπεί*, while **καί** ('yes') introduces the whole sentence which follows.

905 sq. **τούτῳ...τοῦτον**: both pronouns are stressed, partly in contempt, partly in antithesis to Agamemnon: 'Aye, sleep with yonder man, since 'tis yonder man you love.'—**θανοῦσα συγκάθευδ'**: Eur. *El.* 1144 *νυμφεύσῃ δὲ κἀν Ἄιδου δόμοις | ᾧπερ ξυνηῦδες ἐν φάει.*—**τὸν ἄνδρα**: 'your mate.' Cf. 893.—**ὃν δὲ χρῆν**: viz. Agam., despite the pres. **στυγεῖς**, in which the chief notion is the *expression* of hatred (611 n.). To refer the allusion to Orestes is to spoil the antithesis.

ΚΛ. ἐγώ σ' ἔθρεψα, νῦν δὲ γηράναι θέλω.
ΟΡ. πατροκτονοῦσα γὰρ ξυνοικήσεις ἐμοί;
ΚΛ. ἡ Μοῖρα τούτων, ὦ τέκνον, παραιτία.
ΟΡ. καὶ τόνδε τοίνυν Μοῖρ' ἐπόρσυνεν μόρον.
ΚΛ. οὐδὲν σεβίζῃ γενεθλίους ἀράς, τέκνον;
ΟΡ. τεκοῦσα γάρ μ' ἔρριψας ἐς τὸ δυστυχές.
ΚΛ. οὔτοι σ' ἀπέρριψ' εἰς δόμους δορυξένους.
ΟΡ. διχῶς ἐπράθην ὢν ἐλευθέρου πατρός.
ΚΛ. ποῦ δῆθ' ὁ τῖμος, ὅντιν' ἀντεδεξάμην;
ΟΡ. αἰσχύνομαί σου τοῦτ' ὀνειδίσαι σαφῶς.
ΚΛ. μὴ ἀλλ' εἶφ' ὁμοίως καὶ πατρὸς τοῦ σοῦ μάτας.

ἐχρῆν M. δὲ χρῆν Weckl., cf. 929. **907** σὺν δὲ Abresch and several editors. ⸗. —On the accentuation of γηράναι see Comment. **910** ἐπώρσυνεν M (perhaps with some notion of ἐπῶρσεν, although the confusion of *o* and *ω* is in any case not rare). **911** σὲ βίζῃ M, σεβίζῃ m¹. **914** αἰκῶς (or ἀδίκως) Bothe, αἰσχρῶς

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907 **ἐγώ**: *i.e.* 'you talk of your father; but it was *I* who nursed you.'—**νῦν δὲ**: 'and, in my turn.'—**γηράναι**: ἀπὸ τοῦ γήρημι schol., *i.e.* an epic and lyric verb of a well-known 'Aeolic' type (γήρᾱμι being, of course, the more original form). The word thus stands on the same ground with ἱστάναι, κιρνάναι (Hippocr.), ὀνινάναι, φάναι, εἰσπιφράναι (Arist. *H. A.* 5. 541ᵇ.) In Soph. *O. C.* 870 the MSS accentuate γηρᾶναι, and this is defended by some editors and grammarians (see Jebb crit. n.) as an aorist (cf. ὀρᾶναι, τλῆναι). But the tense is more probably present than aor., as also in Hom. *Il.* 17. 196 ὁ δ' ἄρα ᾧ παιδὶ ὄπασσεν | γηράς (cf. βιβάς), Hes. *Opp.* 187 οὐδέ κεν οἵ γε | γηράντεσσι τοκεῦσιν ἀπὸ θρεπτήρια δοῖεν (cf. Hom. *Il.* 24. 540 οὐδέ νυ τόν γε | γηράσκοντα κομίζω). *Il.* 7. 148 αὐτὰρ ἐπεὶ Λυκόοργος ἐνὶ μεγάροισιν ἔγήρα supplies the imperfect, and *Suppl.* 905 οὐ γαρ μ' ἔθρεψαν οὐδ' ἐγήρασαν τροφῇ the transit. sigmatic aorist. Such forms are not to be treated as suspicious because they are old. In a connection like the present an archaic word was particularly likely to survive. The verb (as the answer shews) here connotes γηροβοσκεῖσθαι (cf. Hes. *l.c.*, *Theog.* 604 ὀλοὸν δ' ἐπὶ γῆρας ἵκηται | χήτει γηροκόμοιο) and acts as the antithesis of ἔθρεψα. Klausen quotes from a law in Dem. 1135 (*In Steph.* 2) τὸν δὲ σῖτον μετρεῖν τῇ μητρί.

908 **πατροκτονοῦσα**. The use of the compound in this rather surprising sense (instead of the natural meaning τὸν αὑτῆς πατέρα ἀποκτείνασα) is found as early as Hom. *Od.* 1. 299 ἐπεὶ ἕκτανε πατροφονῆα, | Αἴγισθον. Cf. Eur. *Or.* 193 πατροφόνου ματρός, Soph. *Trach.* 1125 τῆς πατροφόντου μητρός (said of Deianira by Heracles to his son). Here **ἐμοί** helps to define, but cf. 972. The pres. tense, of the state or position (=πατροκτόνος οὖσα), is a quasi-perfect of the deed. Cf. ἀδικῶν, νικῶν, φεύγων and note on 326 (θνάσκων).

909 **ἡ Μοῖρα κ.τ.λ.** Somewhat similarly Hom. *Il.* 19. 86 ἐγὼ δ' οὐκ αἴτιός εἰμι, | ἀλλὰ Ζεὺς καὶ Μοῖρα καὶ ἠεροφοῖτις Ἐρινύς. The difficulty of reconciling free will and responsibility with the doctrine of fate was sufficiently appreciated by Aeschylus. Cf. *P. V.* 531 sqq., and *sup.* 305 (n.). One principle, however, is clear—that in practice an appeal to *kismet* could not be accepted in excuse of crime.—Poets speak of either Μοῖρα or Μοῖραι, the former being a personification of the collective abstract 'Destiny' (ἡ Εἱμαρμένη), the latter the mythological personages who dispense it.—**παραιτία**: not=αἰτία, nor μεταιτία, but lit. 'indirectly (*i.e.* though not immediately, yet ultimately) to blame.' Cf. *fr.* 44. 7 τῶνδ' ἐγὼ παραίτιος (where Aphrodite speaks of the increase of living things and the fruits of the earth), and contrast *Eum.* 199 αὐτὸς σὺ τούτων οὐ μεταίτιος πέλῃ, | ἀλλ' εἷς τὸ πᾶν ἔπραξας ὡς παναίτιος.

910 **Μοῖρ'...μόρον.** Though μόρον

CLYT. I nurtured thee, and now I claim old age.
OR. What? Kill my father and make thy home with me?
CLYT. Some blame for that should lie with Fate, my child.
OR. Then Fate hath brought to pass this killing also.
CLYT. Hast thou no awe, child, of a parent's curse?
OR. A parent! Aye! who cast me out to misery.
CLYT. To the house of noble friends? That was no casting off.
OR. I was sold, sold in a double sense, although a free man's son.
CLYT. Where, tell me, is any price I got for thee?
OR. I cannot for shame cast that bluntly in thy teeth.
CLYT. But that sire of thine—he had his sins. Tell them as well.

Heath. ψ. **915—930** M marks with *παράγραφοι*. **915** *τιμος* M. *ζτ* in marg. implies that the word (in place of *τιμή*) was unfamiliar. Cf. Eustath. *Il.* 5, p. 563, 25 (commenting on such double forms). **916** *σοι* Canter. ψ.—*ὀνειδῆσαι* M, corr. m. **917** Dindorf prefers to write *μἀλλ'*.

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means 'death' (8 n.) and not 'portion,' there is an etymological play intended.

912 τεκοῦσα: taking up **τέκνον** and **γενεθλίους**.—The notion in **ἔρριψας** is that of the exposure (*ἔκθεσις*) of a child. Cf. Soph. *O. T.* 719 *ἔρριψεν ἄλλων χερσὶν εἰς ἄβατον ὄρος*, Eur. *Ion* 45 *λαθραῖον ὠδῖν' ἐς θεοῦ ῥῖψαι δόμον*.

913 οὗτοι σ' ἀπέρριψ'. The point lies in the emphasis upon the verb, the expression being brachylogic for *e.g. πέμψασά σε εἰς δόμ. δορ. οὐκ ἀπέρριψά σε*: 'it was no casting away, to send you to the house of friends.'—**δορυξένους**. Cf. *Ag.* 871 *τρέφει γὰρ αὐτὸν εὐμενὴς δορύξενος*, | Στρόφιος ὁ Φωκεύς. The schol. to Soph. *O. C.* 632 says *δορύξενος· φίλος· ἁπλοικώτερον δορυξένους καλοῦσι καὶ τοὺς ὁπωσδηποτοῦν ἐπιξενωθέντας*. Originally the word was no doubt used of those bound by '*ξενία* of the spear,' *i.e.* by obligations not simply of *hospitium* but of service in arms. Such friends are both trusty and high-placed. (For Plutarch's strange notion of the word see Jebb's note to Soph. *l. c.*)

914 διχῶς: not = *διπλῶς* ('twice over') but 'in two different ways (or senses).' Cf. Arist. *Poet.* 20 § 12 *εἰς δέ ἐστι λόγος διχῶς, ἢ γὰρ ὁ ἓν σημαίνων ἢ ὁ ἐκ πλειόνων συνδέσμῳ*, Plat. *Rep.* 445 D *ἐπονομασθείη δ' ἂν καὶ διχῇ* (viz. *βασιλεία* or *ἀριστοκρατία*). In one sense Orestes, as prince and heir, was 'sold' (=betrayed and made *ἀντίδουλος*) by deprival of his rights, in the other, as a son, he was sold away (=given up in exchange) for the price of a paramour. For both senses see 132 (n.), 480 and cf. Soph. *Ant.* 1036 *ἐξημπόλημαι* ('cheated,' 'betrayed') *κἀμπεφόρτισμαι πάλαι*.—**ὧν ἐλευθέρου πατρός**: Eur. *Hec.* 420 *δούλη θανοῦμαι πατρὸς οὖσ' ἐλευθέρου*.

915 ὄντιν': not = *ὅν* or *ὅπερ*, but 'which, of any sort...,' or 'which, if such there be....' The thought is virtually *οὐκ ἔστιν ὄντιν'*.

916 αἰσχύνομαι κ.τ.λ. Lit. 'I am ashamed to reproach in plain terms that matter in you (i.e. in your conduct).' The construction *ὀνειδίσαι σου τοῦτο* is the same as that familiar in *μέμφεσθαι, ψέγειν, θαυμάζειν, ἐπαινεῖν τί τινος*. Cf. Thuc. 1. 84 *τὸ βραδὺ καὶ μέλλον, ὃ μέμφονται μάλιστα ἡμῶν*, Plat. *Legg.* 672 A *μὴ τοίνυν ἐκεῖνό γ' ἔτι τῆς τοῦ Διονύσου δωρεᾶς ψέγωμεν*. So *διαβάλλειν, διασύρειν τί τινος*. Kühner-Gerth[3], pp. 362 sq. The price is, of course, the adulterer Aegisthus. Cf. 133 sq., Eur. *El.* 1090.

917 μὴ ἀλλ': a conversational idiom, by an ellipse from *e.g. μὴ τοῦτο εἴπῃς, ἀλλὰ κ.τ.λ.* Cf. Ar. *Ran.* 103 HP. *σὲ δὲ ταῦτ' ἀρέσκει;* ΔΙ. *μὴ ἀλλὰ πλεῖν ἢ μαίνομαι*, Plat. *Alc.* 1. 114 D ΣΩ. *ἀποκρίνου μόνον τὰ ἐρωτώμενα*. ΑΛ. *μὴ ἀλλὰ σὺ αὐτὸς λέγε*. The artistic instinct of Aeschylus for employing plain expressions

ΟΡ. μὴ 'λεγχε τον πονοῦντ' ἔσω καθημένη.
ΚΛ. ἄλγος γυναιξὶν ἀνδρὸς εἴργεσθαι, τέκνον.
ΟΡ. τρέφει δέ γ' ἀνδρὸς μόχθος ἡμένας ἔσω.
ΚΛ. κτενεῖν ἔοικας, ὦ τέκνον, τὴν μητέρα.
ΟΡ. σύ τοι σεαυτήν, οὐκ ἐγώ, κατακτενεῖς.
ΚΛ. ὅρα, φύλαξαι μητρὸς ἐγκότους κύνας.
ΟΡ. τὰς τοῦ πατρὸς δὲ πῶς φύγω, παρεὶς τάδε;
ΚΛ. ἔοικα θρηνεῖν ζῶσα πρὸς τύμβον μάτην.
ΟΡ. πατρὸς γὰρ αἶσα τόνδ' ἐσογρίζει μόρον.
ΚΛ. οἲ 'γώ, τεκοῦσα τόνδ' ὄφιν ἐθρεψάμην.

920 δέ̓ M, δέγ' m. **923** φυλάξαι M. **926** M first wrote *τόνδε πορίζει*, but corrects to *σ' ὁρίζει*. ϕ. *ἐπουρίζει* Herm., *σοὶ ῥίζει* (*i.e. σοι ὁρίζει*) Elmsley, *πορσύνει* Wecklein (*πορίζει* being regarded as a gloss), *τόνδ' ὁρίζει σοι* Arnaldus, *τόνδε συρίζει*

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of the common speech at fitting moments (cf. 653, 899) is truer than that of the critics who would weed them out. They obviously enliven, and we may trust the poet that they were not of a kind to vulgarize.—**πατρὸς τοῦ σοῦ**: not merely 'your father' (14 n.), but 'that father on whom you keep harping.' Cf. Soph. *El.* 530 *ἐπεὶ πατὴρ οὗτος σός, ὃν θρηνεῖς ἀεί*, *κ.τ.λ.*, *Ant.* 373 *ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος*, *El.* 1110 &c.—**μάτας**: 81 (n.). The allusion is to Chryseis and Cassandra (*Ag.* 1439 sq., 1448).

918 sqq. **μὴ 'λεγχε κ.τ.λ.**: cf. Shaksp. *Tam. of the Sh.* 5. 2 *Thy husband is thy lord, thy life, thy keeper,* | *Thy head, thy sovereign; one that cares for thee,* | *And for thy maintenance commits his body* | *To painful labour, both by sea and land;* | *To watch the night in storms, the day in cold,* | *While thou liest warm at home, secure and safe*; &c., Eur. *Med.* 248 *λέγουσι δ' ἡμᾶς ὡς ἀκίνδυνον βίον* | *ζῶμεν κατ' οἴκους, οἱ δὲ μάρνανται δορί.* The easier code of morals for men as practised by the Homeric heroes (Agam., Odysseus &c.) was defended by Greek theory. Paley cites Eur. *El.* 1036—1040, *And.* 222 sqq. In the frank reply of Clyt. the juxtaposed words *γυναιξὶν ἀνδρὸς* are stressed; 'but *women* too feel the lack of a *man*.' (In *Ag.* 852 *τὸ μὲν γυναῖκα πρῶτον ἀρσενος δίχα* | *ἧσθαι δόμοις ἔρημον, ἔκπαγλον κακόν* the sentiment is less crude.) Orestes retorts 'Yes, but the husband takes all that labour which keeps the woman *at all* (and can therefore claim a concession in return).' In **ἔσω καθημένη** followed by **ἡμένας ἔσω** and **πονοῦντ'** by **μόχθος** he simply reiterates this plain argument as unanswerable. The position of women is that of the drones: Hes. *Theog.* 598 *οἱ δ' ἔντοσθε μένοντες ἐπηρεφέας κατὰ σίμβλους* | *ἀλλότριον κάματον σφετέρην ἐς γαστέρ' ἀμῶνται.* Cf. Ar. *Lys.* 260 *γυναῖκες ἂς ἐβόσκομεν κατ' οἶκον*, Eur. *Or.* 928 *τἄνδον οἰκουρήμαθ'*. For the antithesis of *ἔσω ἧσθαι* to *πονεῖν* cf. Eur. *fr.* 10 *κατθανεῖν δ' ὀφείλεται* | *καὶ τῷ κατ' οἴκους ἐκτὸς ἡμένῳ πόνων.*

921 **τὴν μητέρα**: not=*τὴν σὴν μ.*, but the article is generic, *i.e. κτείνειν τὴν μητέρα = μητροκτονεῖν* (*Eum.* 430). In Eur. *Or.* 826 Clyt. cries *τέκνον, οὐ τολμᾷς ὅσια* | *κτείνων σὰν ματέρα.*

923 **ἐγκότους κύνας**: the Erinyes (*τῆς μητρὸς ἐρινύας* Hom. *Il.* 21. 412, though there *ἐρινύες* are *ἀραί*, just as *Ἀραί* became *Ἐρινύες*). Cf. 1052, Soph. *El.* 1387 *μετάδρομοι κακῶν πανουργημάτων* | *ἄφυκτοι κύνες*, Eur. *El.* 1342 *κύνας* | *τάσδ' ὑποφεύγων στεῖχ' ἐπ' Ἀθηνῶν·* | *δεινὸν γὰρ ἴχνος βάλλουσ' ἐπὶ σοί κ.τ.λ.*, *ibid.* 1252 (and *Or.* 260) *κυνώπιδες.* The proper notion in *κύων* is that of a bloodhound tracking the criminal: *Eum.* 246 *τετραυματισμένον γὰρ ὡς κύων νεβρὸν* | *πρὸς αἷμα καὶ σαλαγμὸν ἐκμαστεύομεν.*

925 **ἔοικα θρηνεῖν ζῶσα κ.τ.λ.** The sense has nothing in common with *Suppl.* 122 *ζῶσα γόοις με τιμῶ*, *Ag.* 1321 *ἅπαξ ἔτ' εἰπεῖν ῥῆσιν ἣ θρῆνον θέλω* | *ἐμὸν τὸν αὐτῆς*, or Hom. *Il.* 6. 500 *αἱ μὲν ἔτι ζωὸν γόον Ἕκτορα.* 'I am, though living, singing my own dirge' could not dispense with *ἐμαυτήν*. The antithesis cannot be between *θρηνεῖν* and *ζῶσα* (since none but the living can utter a dirge), but is be-

Or. Take not to task him who labours while thou sitt'st at home.

Clyt. Ah child! But women—they sorely miss a mate.

Or. Yet, while they sit at home, 'tis the man's toil that keeps them.

Clyt. Then thou art bent, child, on a mother's murder.

Or. 'Tis thou wilt murder thine own self, not I.

Clyt. Look to it; beware the wrath of a mother's dogging curse!

Or. What of the father's? How shall I shun it, if I shirk this task?

Clyt. It seems 'tis vain. The living may wail; the dead tomb pays no heed.

Or. Aye! so sets the wind from my father's fate, straight to this doom.

Clyt. Ah me! Here was the serpent I brought forth and nourished.

Verrall. If *πορίζει* had claims superior to those of *σ' ὁρίζει* in the MS, we might suggest *τόνδ' ἐπιρροιζεῖ* (cf. *Eum.* 427); but the reading in the text offers a completely satisfactory sense. **927** *οἳ ἐγὼ* M.

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tween **ζῶσα** and **τύμβον**. The schol. says *παροιμίαν εἶναι τοῦτό φασι, "πρὸς τύμβον τε κλάειν καὶ πρὸς ἄνδρα νήπιον"* (which was probably, as Paley suggests, part of a trochaic verse *ταὐτὸ πρὸς κ.τ.λ.*). Aesch., however, does not simply borrow the proverb 'lamenting to the (deaf, pitiless) tomb.' The *τύμβος* in this case is Orestes, and *ζῶσα* determines by antithesis the sense in which he is so called. He can be 'no sentient being,' and her appeal is therefore hopeless, inasmuch as *πρὸς οὐ ζῶντα* (or *ἄψυχον*) *θρηνεῖ*. This the Greek has in any case a trick of expressing antithetically by *πρὸς οὐ ζῶντα ζῶσα* (or *ἔμψυχος πρὸς ἄψυχον*). Cf. Hom. *Il.* 7. 197 *οὐ γάρ τίς με βίῃ γε ἑκὼν ἀέκοντα δίηται.*—**θρηνεῖν πρὸς**.... Cf. Eur. *Or.* 1121 *γόους πρὸς αὐτὴν θησόμεσθ' ἃ πάσχομεν, Hel.* 1053 *γυναικείοις σ' ἂν οἰκτισαίμεθα | κουραῖσι καὶ θρήνοισι πρὸς τὸν ἀνόσιον.*

926 πατρὸς γὰρ κ.τ.λ. Both **πατρὸς** and **τόνδ'** are emphatic: '*This* is the outcome of my *father's* portion.'—**τόνδ' *ἐσουρίζει μόρον**: 'wafts (events) to this slaying.' The *αἶσα* of Agam. is compared to a wind, which sets in a certain direction and carries events along with it on an inevitable course to an inevitable destination—the slaying of Clytaemnestra. To the Athenians the nautical metaphor was familiar (316 n., 390 sqq.), where we should rather speak of 'entailing' or 'bringing in its train.' Cf. Soph. *Trach.* 827 *καὶ τάδ' ὀρθῶς | ἔμπεδα κατουρίζει* (*ὥσπερ οὐρίῳ πνεύματι προσορμεῖ* schol.), Pind. *I.* 3 (β) 5 *ἄλλοτε δ' ἀλλοῖος οὖρος | πάντας ἀνθρώπους ἐπαΐσσων ἐλαύνει.* Both sense and metaphor are much the same as in *P. V.* 996 *τοιοῖσδε μέντοι καὶ πρὶν αὐθαδίσμασιν | ἐς τάσδε σαυτὸν πημονὰς καθώρμισας* (where the uncertainty in M may even indicate *κατούρισας*). Meanwhile it is tolerably certain that **αἶσα** is associated in the poet's mind with *ἀΐω, ἀίσθω, ἄημι*. Cf. Pind. *N.* 2. 8 *εὐθυπομπὸς αἰών* (Bury's note), *I.* 3. 18.

[In M **τόνδε σ' ὁρίζει** has been made from **τόνδε πορίζει** and is therefore presumably a correction made after more careful inspection of the original. We are thus brought to **τονδεσοριζει**. Elmsley's **σούρίζει** is meant for *σοι* (or *σοἰ*) *ὁρίζει*. But (apart from the weaker sense) examples of crasis of *οι*+*ο* are wanting. In Ar. *Thesm.* 158 *σοὔπισθεν* is most naturally taken for *σου ὄπισθεν*, and in any case would be no evidence for tragedy.]

927 τεκοῦσα τόνδ' ὄφιν ἐθρεψάμην: 525 sqq. **τόνδ'** is emphatic, and it is hard to say whether we should construe

ΟΡ. ἦ κάρτα μάντις οὐξ ὀνειράτων φόβος.
ἔκανές γ' ὃν οὐ χρῆν, καὶ τὸ μὴ χρεὼν πάθε.
ΧΟ. στένω μὲν οὖν καὶ τῶνδε συμφορὰν διπλῆν· 930
ἐπεὶ δὲ πολλῶν αἱμάτων ἐπήκρισεν
τλήμων Ὀρέστης, τοῦθ' ὅμως αἱρούμεθα,
ὀφθαλμὸν οἴκων μὴ πανώλεθρον πεσεῖν.

στρ. α'. ἔμολε μὲν δίκα Πριαμίδαις χρόνῳ
Βαρύδικος ποινά· 935
ἔμολε δ' ἐς δόμον τὸν Ἀγαμέμνονος

928 Hartung gives the line to Clytaemnestra. ⏚. **929** *κάνεσγ'* M. *ἔκανές γ'* (or *ἔκανες*) Pauw, *κτανοῦσ'* Heimsoeth (*κανοῦσ'* marg. Askew), *καίνεις* Bothe. I suspect (with H. L. Ahrens) that the original was *κἄκανες*. The loss of *κα-* would cause the insertion of *γ* for metre. An erasure over *κα* in M perhaps supports

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(1) 'this was the serpent I bore and brought up,' (2) 'having borne *this* (child), I brought up a serpent,' or (3) 'having borne *this* as my serpent, I brought him up.' The last perhaps more exactly represents the intonation.—**ὅφιν**: 542 (n.).

928 ἦ κάρτα κ.τ.λ. Not only is a couplet most natural at the conclusion of the *στιχομυθία* (cf. *P. V.* 806, *Suppl.* 325), but the words have more dramatic value in the mouth of Orestes. Clyt. has not thought of his understanding her exclamation, and his sarcastic reply is a revelation ('that dream-alarm of thine'). So Conington.

929 ἔκανές γ'. See crit. n.—**τὸ μὴ χρεών**: *i.e.* in the abstract, or ideally. The matricide is a thing which 'should not have been,' and the participle answers to *ὃ οὐ χρῆν* rather than to *ὃ οὐ χρή*. Cf. Eur. *El.* 1170 (of Clyt.) *σχέτλια μὲν ἔπαθες, ἀνόσια δ' ἠργάσω.* In *Or.* 563 *ἀνόσια μὲν δρῶν, ἀλλὰ τιμωρῶν πατρί* represents the view which Euripides takes of the deed in spite of the oracle (Introd. pp. lxi sq.).—[A rendering 'you wrongfully slew; therefore *wrongfully* suffer' is incongruous, and is not supported by a correct interpretation of *Suppl.* 408 nor by *δεινὰ* in Eur. *Or.* 413 *οὐ δεινὰ πάσχειν δεινὰ τοὺς εἰργασμένους.*]—At these words Clyt. is dragged from the stage by Orestes; Pylades follows.

930 sqq. **στένω μὲν κ.τ.λ.—οὖν**: 'it is true.'—**καὶ τῶνδε**: 'even of these' (guilty as they are).—**πολλῶν** and **ἐπήκρισεν** must be emphasized: 'has (only) reached the *summit* of *many* (previous) deeds of blood.' Cf. 67 (n.). This is but the necessary coping-stone.—**ἐπήκρισεν**: *ἐπ' ἄκρον ἦλθεν* schol. The genit. (properly partitive) as with *ἐπιβαίνειν*. The interpretation of Hesych. *ἐπ' ἄκρον ἤγαγε, τέλος ἐπέθηκεν* would require the accus., and, though it might be possible to join *πολλῶν αἱμάτων ἐπήκρισεν...τοῦθ'*, this is very unrhythmical. For the sense cf. *Ag.* 1282 *κάτεισιν ἅπας τάσδε θριγκώσων φίλοις*, and, for the word (as intrans.), Eur. *Bacch.* 678 *(ὑπεξήκριζον)*, *Or.* 275 *(ἐξακρίζετε)*, Strab. 15. p. 725 *(ὑπερήκρισεν.*—**τλήμων** may either express pity for his unhappy position or mean 'steeling himself to the deed.' But the adj. reads as if purely epithetic (cf. Soph. *El.* 602) and the former view is therefore preferable.

933 ὀφθαλμὸν οἴκων. The eye of the house is that *ᾧ βλέπει* (and practically therefore *ᾗ*): *Pers.* 171 *ἀμφὶ δ' ὀφθαλμῷ πόθος· | ὄμμα γὰρ δόμων νομίζω δεσπότου παρουσίαν*, *Eum.* 1026, Eur. *Andr.* 406 *εἷς παῖς ὅδ' ἦν μοι λοιπός, ὀφθαλμὸς βίου*, Pind. *O.* 6. 16 *ποθέω στρατιᾶς ὀφθαλμὸν ἐμᾶς*, *ibid.* 2. 11 *Σικελίας τ' ἔσαν | ὀφθαλμός.* Cf. *sup.* 237 (n.).—**πανώλεθρον πεσεῖν** = *πεσεῖν ἐς πανωλεθρίαν*.

934—970 Fifth Stasimon: the song of jubilation promised in 815 sqq.—The structure of the ode, despite serious textual corruptions in the latter half, is practically certain and quite simple. A strophe (pro-

ΟR. A very seer indeed was the dream that frightened thee! Thou slewest whom thou shouldst not: now suffer what should not be.

[ORESTES *drags* CLYTAEMNESTRA *into the xenon.*

CHO. Be sure, e'en though 'tis these, I mourn their twofold doom. Yet since ill-starred Orestes hath but reached the crown of many a bloodshed, we would rather have it thus—that the eye of the house should not be lost and perish evermore.

As on Priam's children justice came at last in heavy retribution, so into Agamemnon's house there came a twofold lion, 1st strophe.

this theory. For an initial dactyl see 215 (n.). **930** *τοῖνδε* Wecklein. **932** *αἰτούμεθα* Hermann. **933** *ὀφθαλμῶν* M, but corrected. **934** M has a *παράγραφος*.—*Δίκα* Verrall. *δίκᾳ* Blomfield. No comma should be placed after *χρόνῳ*. ⏑ | **935** *καρύδικος* M (with *ζτ* in marg.), corr. Victorius.

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bably sung by half the Chorus), followed by an ephymnium (sung by the whole), is answered by an antistrophe (sung by the other half) and the ephymnium. This arrangement is repeated, the second ephymnium being metrically very close to, though not quite identical with, the first. Though the MS supplies no sign of the repetition of the first ephym. (*ἐπολολύξατ' ὦ κ.τ.λ.*) after v. 951, it does mark the recurrence of the second at v. 970 with the initial words (*πάρα τε φῶς ἰδεῖν*), precisely as a refrain is frequently indicated in modern song-books (see Introd. pp. ciii sq.). We cannot ignore this piece of evidence and declare for an arrangement *a b a, c d c*, with *b* and *d* as mesodes. On the other hand by assuming (with Schneider, Weckl., Weil &c.) the loss of a similar indication after v. 951 we restore complete symmetry to the whole stasimon.

The ode is not merely one of joy (*δωμάτων λυτήριον*, 816). It reiterates the justification of Orestes' deed at a moment when the minds of the audience would be most exercised. The stern bidding of Apollo, the guidance of Justice, daughter of Zeus, the treachery of the culprits, their wicked waste and tyranny, the pollution of their presence, are all doubly insisted upon. Omitting the *ὀλολυγμός* of the ephymnia we may represent the sequence of thought in the four hemichoria thus—(*a*) 'As retribution came at last upon Troy, so vengeance has come upon the slayers of Agamemnon. Orestes has but fulfilled the bidding of the God.' (*b*) 'The guileful are punished by guile. Justice, who is daughter of Zeus, guided the stroke.' (*c*) 'The Loxian God commanded it; Justice accomplished it. We worship Gods for nought else than that they help the right.' (*d*) 'The house will now be purged, and fair fortunes will inhabit it, to its glory.'

934 sq. **δίκα**: better than *Δίκα*. The personification waits till v. 947. Compare the antistrophic line.—**Πριαμίδαις**. The plur. might be allusive (='to Paris'), but the whole house of Priam is regarded as abetting the crime and included in the punishment. Cf. *Ag.* 537 *Πάρις γὰρ οὔτε συντελὴς πόλις | ἐξεύχεται τὸ δρᾶμα τοῦ πάθους πλέον.* | ... | *διπλᾶ δ' ἔτεισαν Πριαμίδαι θἀμάρτια, ἰδιᾷ.* 702 sqq.—**χρόνῳ**: cf. 649, 955.—**βαρύδικος ποινά**: predic., 'in the shape of heavy retribution.'

936 sq. **ἔμολε δ' ἐς δόμον κ.τ.λ.** Lit. 'and into the house of Agam. there came a twofold lion, a twofold dealing of death.' The key to the correct interpretation has been overlooked. The recurrence of **διπλοῦς** is antithetical, not reiterative, and in pronunciation **λέων** and **Ἄρης** are emphasized against each other. The sense is thus equivalent to *διπλοῦς μὲν λέων, διπλοῦς δὲ Ἄρης*. As there was a 'twofold ravager' (Clyt. and Aeg.), so there has been *in return* a 'twofold slaughter' (or vengeance). The text that Justice comes at last is being illustrated. Troy paid the price of its sin; Clyt. and Aeg. have paid the price of theirs. Like a pair of lions breaking into the steading (*Ag.* 818, Hom. *Il.* 11. 548 sqq., 17. 657

διπλοῦς λέων, διπλοῦς Ἄρης.
ἔλαϲε δ' ἐς τὸ πᾶν
ὁ πυθοχρήϲτας φυγὰς
θεόθεν εὖ φραδαῖϲιν ὡρμημένος. 940
ἐφύμν. α'. ἐπολολύξατ' ὦ δεϲποϲύνων δόμων
ἀναφυγὰς κακῶν καὶ κτεάνων τριβᾶς
ὑπὸ δγοῖν μιαϲτόροιν,
δυϲοίμου τύχας.

ἀντ. α'. ἔμολε δ' ᾧ μέλει κρυφαδίου μάχας 945

937 *δίπους λέων* Stanley. **938** *ἔλακε* M, corr. Pauw (from schol.). ⸸. *ἔλαχε* H Herm., *ἔλακε δ' εὖ τὸ πᾶν* Bamb., *ἔλαχε δὴ τὸ πᾶν* Schütz. **939** *πυθοχρήϲτας* M (see Append. to v. 22). *πυθόχρηϲτος* Butler, *πυθοχρήϲτοις* (*-ταις* Verrall, cf. 68 n.) Heimsoeth. It is possible that *πυθόχρηϲτος* was erroneously assimilated to a supposed fem. plur. *φυγὰς*; but ⸸.—I had suspected *φυγὰς* and thought of *πυθόχρηϲτος τίτας* or

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sqq.) they glutted themselves with blood; as the lions are attacked and slain by the herdsmen, so these have been slain by the natural defender of the house. [The 'double lion' of course slew both Agam. and Cassandra, but no reference to that fact is conveyed by *διπλοῦς*, which describes the *λέων*, not its victims.]—The word **λέων** implies no compliment: *Ag.* 1223 *λέοντ' ἀναλκιν*, Eur. *Med.* 1342 *λέαιναν, οὐ γυναῖκα, τῆϲ Τυρϲηνίδοϲ | Σκύλλης ἔχουϲαν ἀγριωτέραν φύϲιν, ibid.* 1358, *Or.* 1554 *ἥκω κλύων τὰ δεινὰ καὶ δραϲτήρια | διϲϲοῖν λεόντοιν.*—Aeschylus no doubt has in mind a notion (which appears to have been traditional) of lions hunting in couples. Cf. Hom. *Il.* 10. 297 *βάν* (sc. Diomede and Odysseus) *ῥ' ἴμεν ὥϲ τε λέοντε δύω διὰ νύκτα μέλαιναν | ἂμ φόνον, ἂν νέκυαϲ*, 18. 579 *ϲμερδαλέω δὲ λέοντε δύ' ἐν πρώτηϲι βόεϲϲιν | ταῦρον ἐρύγμηλον ἐχέτην.* So Eur. *Or.* 1400 *ἦλθον ἐϲ δόμουϲ...λέοντεϲ Ἕλλανεϲ δύο διδύμω* (Orestes and Pylades). The last passage has induced some editors (with the schol.) to understand *διπλοῦς λέων* here also of Orestes and his friend. But, apart from the fact that Pylades is not recognised by Aesch. as taking any part in the deed (cf. 865), the words 'into the house of Agamemnon came a double lion, a double slaying' would but very awkwardly express the thought that the lion came to *avenge* Agamemnon.

τὸν Ἀγαμέμνονοϲ. The art. has an antithetic force, which emphasizes the genitive. From Troy the scene shifts to the house of the conqueror Agam. himself.—**διπλοῦς λέων** is not strictly 'two lions,' but 'a lion in double shape,' an apt description of the relations and joint action of Clyt. and Aeg.—**διπλοῦς Ἄρης**: a deed of death which slew the two at once. Cf. *P. V.* 886 *θηλυκτόνῳ | Ἄρει δαμέντων*, Soph. *Aj.* 252 *λιθόλευϲτον Ἄρη* ('slaying by stoning'). In Pind. *P.* 11. 36 *χρονίῳ ϲὺν Ἄρει | πέφνεν τε μητέρα θῆκέ τ' Αἴγιϲθον ἐν φοναῖϲ* the exact sense seems to be 'by the help of Ares, though late to come.'

938 ἔλαϲε δ' κ.τ.λ. The true reading is revealed in two scholia (usually written as one), viz. (1) *ἤλαϲε δὲ εἰϲ τὸ τέλοϲ τοῦ δρόμου, ὅ ἐϲτιν, ἤνυϲε τὸν ἀγῶνα*, (2) *ἀφίκετο, φηϲίν, εἰϲ τὸ τέλοϲ τοῦ ἀγῶνοϲ.* The unfamiliar unaugmented verb led to some uncertainty in the tradition and was supplanted by **ἔλακε**, which was suggested (cf. 35 n.) by the reference to the oracle in the context (*πυθοχρήϲτας*, &c.). Klausen's 'satis omnino *rem dicendo exhibuit*, iisque argumentis, quorum rationem ab oraculo doctus est' is both weak and obscure, and, moreover, makes *ἔλακε* simply = *dixit*. Verrall ingeniously construes *ἔλακε δ' 'ἐϲ τὸ πᾶν,' i.e.* "cried 'To the uttermost' (or 'No quarter')," and this might be accepted but for (*a*) the double evidence of the scholia, (*b*) the obvious excellence of the expression *ἐλαύνειν εἰϲ τὸ πᾶν* both in itself and more especially in conjunction with *ὡρμημένοϲ*.

a twofold deed of death. Yea, the exile who asked of Pytho, sped justly forth by counsel sent of heaven, hath held on his career and stayed at nought.

Oh, raise the cheer, for that our master's house hath escaped its bane and the wasting of its wealth by an unclean guilty pair. For grievous was its state. 1st ephymnium.

On him who loveth stealthy fight comes crafty retribution. 1st antistrophe.

πυθοχρήστας σφαγὰς (contained accus. with *ὡρμημένος*), but the text is not without its point. ⏚. **940** *εὐφραδαῖσιν* M, corr. Hermann. **942** *ἀναφυγᾷ* Heimsoeth, *ἀναφυγαῖς* conj. Paley. ⏚. *ἀναφυγᾶς* Stanley.—*τριβὰς* M, corr. Stanley.—Some editors place a comma after *τριβᾶς*, with no stop at *μιαστόροιν*, so that *τύχας* depends upon *ὑπὸ*; but the text is neater and it is harsh to separate the prep. from the verbal noun. **943** *δοιοῖν* M, *δυοῖν* Guelf. **945** *ᾧ μέλει* Auratus. ⏚. *κρυπταδίου*

—**ἔλασε...ἐς τὸ πᾶν**: lit. 'drove to all lengths,' *i.e.* he did not shrink from punishing to the bitter end. Cf. Hdt. 5. 50 *τότε μὲν ἐς τοσοῦτον ἤλασαν*, 2. 124 *ἐς πᾶσαν κακότητα ἐλάσαι*, Tyrt. 7. 10 *ἀμφοτέρων ἐς κόρον ἠλάσατε*, Eur. *El.* 1110 *ὡς μᾶλλον ἢ χρῆν ἤλασ' εἰς ὀργὴν πόσει*, Soph. *El.* 614 *ἆρά σοι δοκεῖ | χωρεῖν ἂν εἰς πᾶν ἔργον;* Ar. *Lys.* 543 *ἐθέλω δ' ἐπὶ πᾶν ἰέναι*. It should be noted that *ἔλασε* and *ὡρμημένος* (q.v.) belong to the same metaphor.

939 sq. **πυθοχρήστας**. See crit. n. If the form is correct we may very well assume that while *πυθόχρηστος* is passive (*ὁ ὑπὸ Πυθοῦς χρησθείς* schol., cf. 900), *πυθοχρήστης* is active (*ὁ χρώμενος ἐν Πυθοῖ* Kl.). *πυθόχρηστος φυγάς* ought to mean one 'made an exile by command of the oracle' (Plut. *Mor.* 163 B *πυθόχρηστον τῆς ἀποικίας ἡγεμόνα*), and an active form may be chosen or invented to avoid ambiguity. In any case the word emphasizes justification, as do *φυγὰς, θεόθεν, εὖ*.—**φυγὰς** at first sight appears somewhat irrelevant. But the thought is 'the wronged and helpless exile, who turned for advice to the Pythian God.'—**εὖ** (= *δικαίως*, cf. 782 n.) by its position is closely connected in thought with *θεόθεν*: 'by divine—therefore right—admonitions.'—**φραδαῖσιν**: cf. Eur. *Phoen.* 666 *φραδαῖσι Παλλάδος* and Hesych. *φραδαῖσι· βουλαῖς*. The lack of an epithet is only apparent, since *θεόθεν...φραδαῖσιν = θείαις φρ.*—**ὡρμημένος**: cf. Soph. *El.* 69 *ἔρχομαι | δίκῃ καθαρτὴς πρὸς θεῶν ὡρμημένος*. The oracle has 'started' Orestes upon his course to the goal of utter vengeance.

941 sq. **ἐπολολύξατ' ... ἀναφυγὰς**. The accus. is cognate or 'contained' (*i.e.* of the burden of the song) as with *ᾄδειν, ὑμνεῖν, βοᾶν τι*.—The *ὀλολυγμός* is properly the cry of women. See note to 385 sq. and add Xen. *An.* 4. 3. 19 *ἐπαιάνιζον πάντες οἱ στρατιῶται καὶ ἀνηλάλαζον, συνωλόλυζον δὲ καὶ αἱ γυναῖκες*, Poll. 1. 28. The restriction, however, is not constant. Cf. Ar. *Eq.* 616 *νῦν ἄρ' ἄξιον πᾶσίν ἐστιν ἐπολολύξαι, Pac.* 97.—With the double gen. **δόμων ἀναφυγὰς κακῶν** cf. 182 sq. (n.).—**κτεάνων τριβᾶς**: cf. 137, 972, Soph. *El.* 1290 *πατρῴαν κτῆσιν Αἰγίσθου δόμων | ἀντλεῖ, τὰ δ' ἐκχεῖ, τὰ δὲ διασπείρει μάτην*. Similarly Hom. *Od.* 2. 265 *τὰ δὲ πάντα διατρίβουσιν Ἀχαιοί*, 1. 248 *τρύχουσι δὲ οἶκον*, Critias 2. 14 *ἐπεισπίπτει δ' οἰκοτριβὴς δαπάνη*.—**ὑπὸ**: since *κτ. τριβᾶς = κτ. κατατριβομένων*.

944 **δυσοίμου τύχας**: in apposition to the gen. *κακῶν καὶ κτεάνων τριβᾶς*.—**δυσοίμου**· *δυσπορεύτου* schol. (*δύσοιμος· δύσοδος* Hesych.). Such fortune forms a hard road for the house to travel. Cf. Eur. *Med.* 645 *τὸν ἁμαχανίας ἔχουσα δυσπέρατον αἰῶν' | οἰκτροτάτων ἀχέων*. Blomfield's derivation from *οἶμη* or *οἶμος* (in the sense of *οἶμος ἀοιδῆς*), while more recondite, is less imaginative.

945 sq. **ἔμολε δ' ᾧ μέλει κ.τ.λ.** When compared with 934 sq., the almost identical form of this sentence and its antistrophic position make it practically certain that the meaning also is homologous, and therefore that we must construe *τούτῳ, ᾧ μέλει κρ. μ., ἔμολε ποινά*, the dat. being of disadvantage. The schol. says *τῷ Αἰγίσθῳ ἔμολεν ἡ ποινὴ τῷ ἀποκτείναντι δόλῳ τὸν Ἀγαμέμνονα*, but even the immediate application is to Clytaemnestra as much as, if not more than, to Aeg.,

δολιόφρων ποινά·
ἔθιγε δ' ἐν μάχᾳ χερὸς ἐτήτυμος
Διὸς κόρα—Δίκαν δέ νιν
προσαγορεύομεν
βροτοὶ τυχόντες καλῶς— 950
ὀλέθριον πνέουσ' ἐν ἐχθροῖς κότον.

ἐφύμν. α'. <ἐπολολύξατ' ὦ κ.τ.λ.>

στρ. β'. τάπερ ὁ Λοξίας ὁ Παρνάσσιος

M. ♮. **948** Some critics have suspected ποινά ('Ερμᾶς H. L. Ahrens, from a notion that ᾧ μέλει refers to that deity, δαίμων Weckl.). **947** δὲ μάχᾳ M, corr. Abresch. The corruption arose from δεμμαχαι. δὴ μάχᾳ Porson.—δορὸς for χερὸς Hartung, misunderstanding the schol.—ἐτητύμως Scaliger, to the detriment of the

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and the pres. μέλει (as well as the masc. ᾧ) is generic, the whole sentence being gnomic: 'To him who loves stealthy fight punishment comes with craft and guile.' In a more formal shape we might have had τῷ δολίως μαχομένῳ δολιόφρων ποινὴ ἔρχεται.—[Others take ᾧ μέλει (1) of Orestes ('he achieved his crafty vengeance'). But the pres. is wrong, the analogy to the strophe is lost, so is the point of δολιόφρων, and the expression is scarcely complimentary to Orestes: (2) of Hermes δόλιος ('Hermes came in the shape of crafty vengeance'). But this requires rather a far search, and Hermes cannot with any naturalness be identified with ποινά.]—**ᾧ μέλει**: one who 'makes it his business': cf. Plat. *Legg.* 835 E ἑορταὶ καὶ χοροὶ πᾶσι μέλουσι διὰ βίου.—***κρυφαδίου**. Though possibly **κρυπταδίου** of M is allowable (even without giving to Πριαμίδαις the epic lengthening of the first syllable), it is extremely unlikely that, while in twenty-three places in the strophae (as distinct from the ephymnia) the paeon ⏑⏑⏑– is found, in this alone a choriambus should take its place. The substitution of the common κρυπτάδιος for the unfamiliar κρυφάδιος was natural to a copyist, although the latter is correctly formed. Cf. ἀμφάδιος, διχθάδιος, μινυθάδιος, ἐνωπάδιος &c.—**δολιόφρων**: the poet feels constrained to insist that this feature of the vengeance is justified by the *lex talionis*. Cf. 273, 554 sq., 887.

947 sq. **ἔθιγε δ' κ.τ.λ.** The aorist may still be gnomic, but more probably reverts to the act of Orestes. The sense of **ἔθιγε...χερὸς** is correctly given by the schol. ἐφήψατο τοῦ ξίφους, *i.e.* 'helped (or guided) his hand.' Cf. Eur. *El.* 1225 ἐγὼ δ' ἐπενεκέλευσά σοι ξίφους τ' ἐφαψάμαν ἅμα with *Ag.* 668 οἵακος θιγών.—**ἐτήτυμος Διὸς κόρα**. Lit. 'daughter of Zeus in very truth,' *i.e.* acting with truth to her name as daughter of the supreme God who favours the right. She is *called* the daughter of Zeus (*S. c. T.* 649 εἰ δ' ἡ Διὸς παῖς παρθένος Δίκη παρῆν, Hes. *Theog.* 901, Eur. *fr.* 151 τήν τοι Δίκην λέγουσι παῖδ' εἶναι Διός, *Med.* 764 ὦ Ζεῦ Δίκη τε Ζηνός) and she has *proved* herself such, in both her conduct and her power (Soph. *El.* 476 Δίκα δίκαια φερομένα χερσὶν κράτη).—**ἐτήτυμος**: Soph. *Trach.* 1064 ὦ παῖ, γενοῦ μοι παῖς ἐτήτυμος γεγώς, Aesch. *Eum.* 536 δυσσεβίας μὲν ὕβρις | τέκος ὡς ἐτύμως, Ap. Rhod. 3. 402 εἰ γὰρ ἐτήτυμον ἔστε θεῶν γένος. Similarly 'Ετεοβουτάδαι, 'Ετεόκρητες.

948 sqq. **Δίκαν δέ νιν κ.τ.λ.**: *i.e.* mortals, recognising the existence of a divinity who protects the right, have called her Δίκη, and the name, however it came to be given, is happily applied, for she is daughter to Zeus. In other words Δί-κα is a fitting name for Διὸς κόρα (Wecklein). This fancy must be judged by ancient etymological standards, according to which λύχνος, for example, is derived from λύειν and νύχος. Cf. schol. to *P. V.* 577 ἰότατι· πορείᾳ, παρὰ τὸ ἰέναι, to *Pers.* 679 ἁμαρτιαῖ· ὁμοῦ ἠρμοσμένα, to *Suppl.* 195 ἀγωνίων (=γωνίας οὐκ ἐχόντων). Plato (*Prot.* 312 C) explains σοφιστήν (ὥσπερ τοὔνομα λέγει) as τὸν τῶν σοφῶν ἐπιστήμονα (*ἵστην).—**τυχόντες καλῶς**: cf. *Ag.*

She who in very truth is daughter of Zeus ('Justice' we mortals call her, and hit the mark)—guided his hand in battle, breathing wrath to the death against her foes.

<Oh, raise the cheer, &c.> 1st ephymnium.

Parnassian Loxias, in his great shrine of caverned earth, 2nd strophe.

sense. ⏚. **951** *πνέουσ' ἐπ'* Schütz. ⏚. *πνέουσαν ἐχθροῖς* (without the parenthesis) Auratus.—Schneider first perceived that the ephymnium recurred after this line. **952** sqq. Conjectures are very numerous and often very remote from the text. See Weckl. Append. p. 247. Several editors accept *τάνπερ* from Heath, but the paeon is obviously preferable and *τάπερ* is the key-stone to the sense. —**Παρνάσιος**

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690 *γλῶσσαν ἐν τύχᾳ νέμων* and context. The early Greek mind assumed that the true names of Gods (and, indeed, of things in general) would be significant and self-explaining, and that these were the names used among the Gods themselves (Plat. *Crat.* 391 D *δῆλον...ὅτι οἵ γε θεοὶ αὐτὰ καλοῦσι πρὸς ὀρθότητα ἅπερ ἐστὶ φύσει ὀνόματα*). In the actual speech of mortals most of the names of things and many of the names of deities are *ἄσημα* and appear arbitrary. Hence (originally) such Homeric expressions as *Il.* 14. 291 *χαλκίδα κικλήσκουσι θεοί, ἄνδρες δὲ κύμινδιν*, 20. 74 *δν Ξάνθον καλέουσι θεοί, ἄνδρες δὲ Σκάμανδρον* (although in other cases, as Leaf points out on *Il.* 1. 403, another explanation must be sought). Cf. Plat. *Phaedr.* 252 B *τὸν δ' ἤτοι θνητοὶ μὲν Ἔρωτα καλοῦσι ποτηνόν, | ἀθάνατοι δὲ Πτέρωτα* (with an apology for the false quantity). Mortals could not be sure of the true name even of Zeus (*Ag.* 170 *Ζεύς, ὅστις ποτ' ἐστίν, εἰ τόδ' αὐ|τῷ φίλον κεκλημένῳ, | τοῦτό νιν προσεννέπω*, Servius on Verg. *Aen.* 4. 577). Plato (*Crat.* 400 D) is representing opinion wider than his own in saying *περὶ θεῶν οὐδὲν ἴσμεν, οὔτε περὶ αὑτῶν οὔτε περὶ τῶν ὀνομάτων, ἅττα ποτὲ αὐτοὶ ἑαυτοὺς καλοῦσι· δῆλον γὰρ ὅτι ἐκεῖνοί γε τἀληθῆ καλοῦσι*. Nevertheless even the name given by mortals sometimes possesses an apt significance and seems therefore to be either a shrewd guess or else a revelation. Cf. Eur. *fr.* 781. 11 *ὦ καλλιφεγγὲς Ἥλι', ὥς μ' ἀπώλεσας | καὶ τόνδ'. Ἀπόλλων δ' ἐν βροτοῖς ὀρθῶς καλῇ, | ὅστις τὰ σιγῶντ' ὀνόματ' οἶδε δαιμόνων* (*al.* *Ἀπόλλω...καλεῖ*).

951 **ὀλέθριον πνέουσ' κ.τ.λ.** Lit. 'breathing death-bringing wrath in the case of his enemies.' Cf. *Suppl.* 1005 *πᾶς δ' ἐν μετοίκῳ γλῶσσαν εὔτυκον φέρει, Ag.* 1451 *τὸν αἰεὶ φέρουσ' ἐν ἀμῖν | Μοῖρ' ἀτέλευτον ὕπνον*, Soph. *Aj.* 1092 *ἐν θανοῦσιν ὑβριστής*, 1315 *ἐν ἐμοὶ θρασύς*, Verg. *Aen.* 2. 541 *Talis in hoste fuit Priamo*, Ov. *Am.* 1. 7. 34 *saevus in hoste.*—**πνέουσ' ...κότον** does not describe simply the spirit in which Diké acts; it includes that which she inspires in the slayer. Cf. 33 (n.).—**ὀλέθριον** is emphatic. Her anger does not stop short of *ὄλεθρος*.

952 sqq. The metre of the first two lines of the strophe is certain, the antistrophe being manifestly so far sound. It is only necessary to pronounce **Παρνάσσιος** with anaptyxis (or as a 'lento-form'), *i.e.* Παρανάσσιος. In etymology, and probably often in pronunciation, the word would be popularly treated as compounded of *παρά* and *νῆσος*. (In *Eum.* 11 M actually wrote *παρανησοῦ* under the same influences which would affect pronunciation.) For the rest of the strophe (as well as of the antistr.) critical conjecture is inevitable and can only proceed on the usual principles. It is fairly evident that some accident must have befallen a page of the archetype and left the text exceptionally difficult to read.

τάπερ ὁ Λοξίας...*ἄναν ἐποίχεται: 'Justice sees to the accomplishment of that which Apollo bade.' For the latter clause of *e.g.* *ἅπερ Λ. ἐπωρθίαξεν, ταῦτα ἀνύεται* (*ἡ Δίκη*) there is substituted (*τούτων*) *ἄναν ἐποίχεται*.

952 sq. **ὁ Λοξίας ὁ Παρνάσσιος.** The repeated article and the descriptive addition emphasize the high authority of the behest.—**ὁ Παρνάσσιος:** cf. Soph. *O. T.* 463 *ὄντιν' ἀ θεσπιέπεια Δελφὶς εἶπε πέτρα*. Of all oracular seats Delphi is most authoritative and true. Cf. *S. c. T.* 731 *Ἀπόλλωνος...τρὶς εἰπόντος ἐν | μεσομφάλοις Πυθικοῖς χρηστηρίοις*, Eur. *Or.* 329 *τρίποδος ἄπο φάτιν, ἂν ὁ Φοίβος | ἔλακεν ἔλακε, δεξάμενος ἀνὰ δάπεδον | ἵνα μεσόμ-*

μέγαν ἔχων μυχὸν χθονὸς ἐπωρθίαξ-
εν ἀδόλως δόλι', ἐν χρόνοις
θεῖσ' ἄν<αν> ἐποίχεται. 955
κρατεῖ τᾷ<λέ> πως τὸ θεῖον, παραὶ τὸ μὴ
ὑπουργεῖν <κακὰ> κακοῖς,
ἴσον δ' οὐρανοῦχον ἀρχὰν σέβειν.
ἐφύμν. β'. πάρα τε φῶς ἰδεῖν μέγα τ' ἀφῃρέθην
ψάλιον οἰκέων· 960
ἄνα γε μάν, δόμοι· πολὺν ἄγαν χρόνον

most editors. See 561. **953** sq. ἐπ' ὄχθει ἄξεν M, corr. Meineke. ⸗. The augment is not indispensable (ἐπορθίαξεν Rossbach). ἐπ' ὄχθῃ Bothe (but with extensive alterations to buttress it), ἐπ' ὁμφαλῷ Schütz, with which Wecklein combines θρίαξεν (=ἐμαντεύσατο), κλάγξεν Oberdick. Portus gave ᾄσεν for ἄξεν. **954** sq. δολίας (though δολίαν is implied in schol.) | βλαπτομέναν ἐν χρόνοις | θεῖσαν ἐποίχεται M, which I have emended, regarding βλαπτομέναν as a gloss. ⸗.—M indicates the correct division of the lines, since (with the gloss omitted) we get -εν ἀδόλως δόλι' ἐν χρόνοις | κ.τ.λ., with which compare the antistrophic line as recorded in M.—δολίαν Victorius.—From Hermann's χρονισθεῖσαν Bothe read ἐγχρονισθεῖσαν. Hence βλάβαν ἐγχρονισθεῖσαν ἐποίχεται H. L. Ahrens. The usual meaning of the pass. participle

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φαλοι λέγονται μυχοί.—**μέγαν...μυχὸν**: 802 sq. (n.), *Eum.* 39, 180 &c.—**ἐπωρθίαξεν**. See note on v. 270 (ἐξορθιάζων). The so-called 'Doric' ξ is proved by the metre for *Suppl.* 38 σφετεριξάμενοι and belongs to lyric language (Pind. *O.* 6. 93 κατεφάμιξεν, *P.* 2. 84 ὀνύμαξε, *N.* 2. 19 ἑκόμιξαν &c. In *Ag.* 686 f gives ὠνόμαξεν, but the imperf. is idiomatic with this word and f is not to be trusted, as γεμίξων at *ibid.* v. 450 shews). It is as erroneous to substitute the normal Attic form here as it would be in Soph. *Aj.* 390 (ὀλέσσας), *Phil.* 1163 (πέλασσον).

954 sq. **ἀδόλως *δόλι'**. See crit. n. The words belong to ἐπωρθίαξεν. Apollo 'without guile commanded deeds of guile,' *i.e.* though he commanded δόλος he practised none upon Orestes. When Or. undertook the dangers of the vengeance, his adviser did not fail him. Cf. 268 οὗτοι προδώσει Λοξίου μεγασθενὴς | χρησμός and context, *Eum.* 64 οὗτοι προδώσω· διὰ τέλους δέ σοι φύλαξ κ.τ.λ., *ibid.* 84, 579 sqq. **ἀδόλως** perhaps glances at the name Λοξίας (λοξός). The antithesis is in the Greek style: cf. 925 (n.).—Apollo and Justice may both take part in δόλος since ἀπάτης δικαίας οὐκ ἀποστατεῖ θεός (*fr.* 301). —**ἐν *χρόνους θεῖσ'**: *i.e.* ἐνθεῖσα (=ἐμποιήσασα) χρόνους; 'after delay' (cf. 934). The so-called tmesis is not rare in tragedy (*S. c. T.* 1019 κἀνὰ κίνδυνον βαλῶ, Eur. *H. F.* 1059 φέρε πρὸς οὓς βάλω), but is often obscured. Thus in *S. c. T.* 259 οὐδ' ἀπ' Ἰσμηνὸν λέγω (Abresch) is surely right for Ἰσμηνοῦ of M and in *Ag.* 1599 ἀπὸ σφαγὴν ἐρῶν (Auratus) for σφαγῆς. Such uses are remains from the time when the prep. was an independent adverb, and it is a mistake to regard them as simply resolutions of the compound verb. Thus ἀπ' Ἰσμηνὸν λέγω needs no warrant in the shape of ἀπολέγω Ἰσμηνόν, the sense being 'nor do I count Ismenos out (of the matter).' Here the substitution of **χρόνοις** (M) was equally natural. For the expression cf. Dem. *Aristoc.* 651 χρόνους ἐμποιήσαντες, *Phorm.* 944 οὐχ ἵν' ἐκκρούοντες χρόνους ἐμποιῶμεν, *De F. Leg.* 392 οὐδὲ ἐποίησαν χρόνον οὐδένα, Thuc. 3. 38 χρόνου διατριβὴν ἐμποιησάντων.—[The word **βλαπτομέναν** (*impeditam, retardatam*, cf. 587 n., Hom. *Od.* 1. 195 τόν γε θεοὶ βλάπτουσι κελεύθου) is an early gloss which has worked its way into the text (see Appendix).]—With the sense cf. Eur. *fr.* 223 Δίκα τοι Δίκα χρόνιος, ἀλλ' ὁμῶς ὑποπεσοῦσ' | ἔλαθεν κ.τ.λ., *fr.* 800 ὡς πᾶν τελοῦσι (Nauck), κἂν βραδύνωσιν χρόνῳ, 979 (Δίκη) σῖγα καὶ βραδεῖ ποδὶ | στείχουσα.—*<**ἄν**>**αν ἐποίχεται**: like ἔργον ἐποίχεσθαι (Hom. *Od.* 1. 358 &c.). The word ἄνη is Aeschylean: *S. c. T.* 700 λέγοιτ' ἂν ὧν ἄνη τις. Cf. Alcm. *fr.* 29. 83 ἄνα καὶ τέλος. The thought corresponds

delivered loud his hests and without guile urged guile; and she, after long tarrying, works their fulfilment. Hence 'tis, methinks, that Godhead holds mastery, in that it lends the wicked no help to wickedness. Hence is it right to reverence the rule of heaven.

Lo, the light is come, and I am rid of the heavy curb that curbed the housefolk. Up, up, ye halls! Too long a while 2nd ephymnium.

would be *inveteratam* (*e.g.* ἐγχρονισθὲν νόσημα Plat. *Gorg.* 480 A), but the sense claimed here might be defended by [Plat.] *Ep.* 362 A.—ἐν χρόνοις θεῖος ἀνὴρ Boissonade. **956** κρατεῖταί πως M. I take -ται to represent τᾷ-. The loss of -δε was due to the pronunciation of κρατειταιδε as κρατεῖ τε δὲ, which would cause the omission of the apparently superfluous particle.—κρατεῖται δ' ἔπος τὸ θεῖον Herm., κρατεῖ δέ πως Portus, κρατεῖ τε πως Grotius. Those who retain κρατεῖται mostly omit παρὰ—a more serious step.—παρὰ M. Both metre and sense are satisfied by παραὶ ⏑. **957** I have added <κακὰ>. **958** ἄξιον δ' M, which I correct. ⏑. θέμις δ' Heimsoeth, πρέπον δ' Dind., ἀκμὰ δ' Franz. With different antistrophe ἄξια δ' Herm., ἄξιον Bothe. **959** πάρα τὸ φῶς Turneb., from 970. ⏑.—μέγαν τ' ἀφηρέθην M, μέγα Stanley, but his ἀφηρέθη is less good. ⏑. μέγαλ' ἀφηρέθη ψάλια δωμάτων Enger. **960** οἴκων M, corr. Sidgwick. οἰκετῶν Franz. **961** ἀναγεμὰν M, ἄναγε μὰν

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to that of τελεσφόρος Δίκη and the final achievement is opposed to the delay—an end at last.

956 sqq. *κρατεῖ τᾷ <δέ> κ.τ.λ. See crit. n. Lit. 'Now in this way, methinks, doth deity hold mastery—by reason of not helping the wicked with wickedness—and (for this reason, methinks,) it is right to revere the rule of heaven.' Cf. Eur. *fr.* 577 ἐγὼ μέν, εὖτ' ἂν τοὺς κακοὺς ὁρῶ βροτῶν | πίπτοντας, εἶναί φημι δαιμόνων γένος.—**κρατεῖ**: not simply 'holds rule,' but blending with this the sense κρείσσόν ἐστι (than mortals). Cf. Plat. *Rep.* 338 D—339 A for κρατεῖν as the verb to κρείττων, *Phileb.* 11 E κρατεῖ δὲ ὁ τῆς ἡδονῆς βίος.—**πως** (which replaces που after an adv. of manner) qualifies an otherwise dogmatic or too comprehensive statement.—*παραὶ τὸ μὴ κ.τ.λ. For the causal παρά cf. 402 (n.) and add Dem. *Phil.* 1. 11 οὐδὲ γὰρ οὗτος παρὰ τὴν αὐτοῦ ῥώμην τοσοῦτον ἐπηύξηται ὅσον παρὰ τὴν ἡμετέραν ἀμέλειαν, Xen. *Hipp.* 1. 5 πολλοῖς ἤδη ἡ σωτηρία παρὰ τοῦτο ἐγένετο.—***ἴσον**. That **ἄξιον** is a gloss has been generally held, but the words hitherto suggested (see crit. n.) hardly seem to call for such interpretation, whereas ἴσον (*aequum, iustum, par est*) might easily be misunderstood.—**οὐρανοῦχον ἀρχάν**: 'a rule from heaven' (='lords in heaven'), as distinguished from an ἀρχὴ πόλεως or νόμων. Earthly ἀρχαί are corruptible; the celestial is not.

959 sq. **πάρα τε φῶς ἰδεῖν**: cf. Soph. *Aj.* 706 ἔλυσεν αἰνὸν ἄχος ἀπ' ὀμμάτων Ἄρης | νῦν...πάρα λευκὸν εὐάμερον πελάσαι φάος.—*Inf.* 970 M has **παρὰ τὸ κ.τ.λ.** How readily discrepancy may occur as the result of mere miscopying is well illustrated by several places in the text of the repeated chorus in *Eum.* 781 sqq. (=811 sqq.). Cf. *ibid.* 848 with 880. On the whole it is more probable that error should be committed in the latter place, where it was supposed that the sentence was complete and therefore τε had no place. Otherwise it is hard to choose; for, whereas **τε** is good as differentiating the metaphors in φῶς and ψάλιον, **τὸ** is no less good in the sense 'that light (which we prayed for)' viz. 804 sqq., 862.—**μέγα**: 'heavy,' 'overpowering.' Cf. *Ag.* 137 στόμιον μέγα Τροίας.

ἀφηρέθην is better than the conjecture ἀφῃρέθη. The Chorus rejoices for its own sake: cf. 821 ἀμὸν ἀμὸν κέρδος κ.τ.λ., 77 sqq.—**οἰκέων** (Sidgwick). The word is not merely epic. Cf. Soph. *O. T.* 756 οἰκεύς τις (dial.) and a law of Solon *ap.* Lys. *Theomn.* 1 § 117 (=10 § 19).

961 sq. **ἄνα**: Hom. *Il.* 18. 178 ἀλλ' ἄνα, μηδ' ἔτι κεῖσο, Soph. *Aj.* 193 ἀλλ' ἄνα ἐξ ἑδράνων.—**γε μάν**: either (1) 'however,' adversative to a thought implied in ψάλιον, viz. '(your spirit might well seem broken,) but up! &c.,' or (2) with the particles separated, so that γε simply strengthens the imperat. (or interjection) which μήν accompanies. Cf. εὖ γε with *Il.* 1. 302 εἰ δ' ἄγε μήν, πείρησαι. (It is,

χαμαιπετεῖς ἔκεισθ' αἰεί.

ἀντ. β'. τάχα δὲ παντελὴς χρόνος ἀμείψεται
πρόθυρα δωμάτων, ὅταν ἀφ' ἑστίας
μύσος ἅπαν ἐλάσῃ καθαρ-
μοῖς ἀρᾶν λυτήριον.
τύχαι δ' εὐπροσωποκοῖται τὸ πᾶν
ἰδεῖν ἀκοῦσαί τ' ἐρομένοις
μέτοικοι δόμων πεσοῦνται πάλιν.
ἐφύμν. β'. πάρα τε φῶς ἰδεῖν κ.τ.λ.

ΟΡΕΣΤΗΣ.

ἴδεσθε χώρας τὴν διπλῆν τυραννίδα

m, corr. Blomf. (unless ἄν', ἄγε μάν, is better. ⏚).—δόμοις M, corr. Hermann. **962** χαμαιπετεῖσε κεῖσθ' M, corr. Schwenk. ἔκεισθε δή Meineke. **963** χορὸς Elmsley, φόνος Naegelsbach, πρόμος Lafontaine. But the text is sound. ⏚. **964** ἀΰφ' M, with μ marked for deletion by m. **965** μῦσος M.—πᾶν M, corr. Herm. — ἐλάσει M with H superscript by m. ἐλαθῇ Kayser. πᾶν ἐλάσῃ μύσος Bamberger. **966** M writes καθαρμοῖς in one line. See crit. n. to 954 sq. καθαρμοῖσιν Herm., to suit his strophe.—ἅπαν ἐλατήριον M, which I emend. ⏚. (ἀγᾶν would be less to the point.) ἀτᾶν ἐλατηρίοις Schütz (the subj. of ἐλάσῃ being

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however, possible that we should write ἄν', ἄγε μάν.)—**αἰεί**: with χαμαιπετεῖς rather than with the verb.

963 sq. **παντελὴς χρόνος**: 'the consummated time,' until which the trouble of the house is fated to last. Strictly speaking, χρόνος is personified, as so often in Greek. Cf. *Eum.* 286 χρόνος καθαιρεῖ πάντα γηράσκων ὁμοῦ, Pind. *N.* 4. 43 χρόνος ἔρπων πεπρωμένον τελέσει, *O.* 6. 163, Eur. *fr.* 303, 42 (χρόνου προΐβαινε πούς), *Bacch.* 889, Soph. *Trach.* 1169, *O. C.* 609 (ὁ παγκρατὴς χρόνος), 618, 1454, *El.* 179 (χρόνος γὰρ εὐμαρὴς θεός) &c. **παντελὴς** therefore combines the meanings 'fully told' (Soph. *El.* 1016 βωμοὶ...ἑστχάραι τε παντελεῖς) and 'all-accomplishing' (*S. c. T.* 111 Ζεῦ πάτερ παντελές).—**ἀμείψεται**: 'shall pass *into*' (the more common meaning when front doors are mentioned: cf. 569, Eur. *Alc.* 752 εἰσῆλθε κἀτόλμησ' ἀμείψασθαι πύλας, Hdt. 5. 72, though on the contrary Eur. *fr.* 773. 16). The notion appears to be that of a formal or state entry.—The antithesis between **πρόθυρα** and **ἑστίας** must not be overlooked. The time will come in at the *door* when the (central) *hearth* is purified.

964 sqq. **ὅταν ἀφ' ἑστίας κ.τ.λ.**: conversely *S. c. T.* 686 μελάναιγις ἐκ δ' | εἶσι δόμων Ἐρινύς, ὅταν ἐκ χερῶν | θεοὶ θυσίαν δέχωνται. — **ἐλάσῃ καθαρμοῖς**: *Eum.* 283 (μίασμα) καθαρμοῖς ἡλάθη χοιροκτόνοις, Soph. *O. T.* 98, Thuc. 1. 126 τὸ ἄγος ἐλαύνειν.—**ἀρᾶν**: *Ag.* 1564 τίς ἂν γονὰν ἀραῖον ἐκβάλοι δόμων; *ibid.* 1600 sq.—**λυτήριον**: a substantive. Cf. *Eum.* 887 γλώσσης ἐμῆς μείλιγμα καὶ θελκτήριον, Eur. *Phoen.* 969 αὐτὸς...θυήσκειν ἑτοῖμος, πατρῖδος ἐκλυτήριον. The word is apparently adjectival in *Suppl.* 274 ἄκη τομαῖα καὶ λυτήρια (as in *Eum.* 648 μηχανὴ λυτήριος). M has **ἐλατήριον**, but without some qualifying epithet ἐλατήριον ἐλάσῃ is hardly tolerable.

967 sqq. **τύχαι δ' εὐπροσωποκοῖται ...πεσοῦνται πάλιν.** Lit. 'Fortunes shall (henceforth) fall the contrary way and lie with (nothing but) good face (upwards).' τοῦτο δὲ ἀπὸ τῶν κύβων μετήγαγεν (schol.). Metaphors from dice are frequent: cf. *Ag.* 32 τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι, | τρὶς ἓξ βαλούσης τῆσδέ μοι φρυκτωρίας, Eur. *Ion* 412 μεταπέσοι βελτίονα, *Suppl.* 330 ἔτ' αὐτὸν ἄλλα βλήματ' ἐν κύβοις βαλεῖν | πέποιθ'· ὁ γὰρ θεὸς πάντ' ἀναστρέφει πάλιν. — **εὐπροσωποκοῖται**. The sing. is εὐπροσωποκοίτης: cf. παγκοίτης (Soph. *Ant.* 804). Paley quotes ὑληκοῖται (Hes. *Opp.* 529). For the fem.

ye lay, for ever prostrate.

Soon will Time fulfilled pass through the portals, when by cleansing rites the cure that ends the curse hath driven from the hearth all its pollution. Then the face of the dice shall change, and there shall fall, to sojourn in our house, fortunes whose aspect is all goodly to behold and for men who ask to hear of. 2nd antistrophe.

Lo, the light is come, &c. 2nd ephymnium.

The scene is altered. ORESTES, *with attendants, appears standing by the bodies.*]

OR. Behold this pair, the joint oppressors of the land, the

δώματα), but the change of termination is improbable. καθαρμὸς ἅτας ἐλατήριος Stanley. **967** τύχα (with v. 966) εὐπροσώπῳ κοίτᾳ | τὸ (made from τω) πᾶν M, corr. (with accent εὐπροσωπόκοιται) Scholefield. Schütz had given τύχαι and Herm. τύχᾳ δ' εὐπροσωποκοίτᾳ. For other conjectures see Wecklein. **968** ἀκοῦσαι θρεομένοις M, of which no sense can be made. I read τ' ἐρομένοις. ✝. θ' ἰεμένοις Stanley, πρευμενεῖς Paley. **969** μετοικοδόμων M, corr. Stanley. δόμων μετοίκοις Schütz.—M writes πεσοῦνται πάλιν with the next verse. **970** παρὰ τὸ M. See 959.—That these four words indicated the ephymnium was seen by Schneider. **971** M has the παράγραφος.

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in -της cf. Soph. *Trach.* 1125 τῆς πατροφόντου μητρός. The compound is practically only ὄνομα διπλοῦν, since εὐπρόσωπος had become a simple adj. (Soph. *Aj.* 1009). It stands in the same line with ἀκριτόφυρτος (*S. c. T.* 347), καταρίψοπλον (*ibid.* 302), εὐφιλόπαιδα (*Ag.* 722). Cf. also ἀκαμαντοχάρμης, ἀφαμαρτοεπής, &c. The sense is simply 'lying εὐπρόσωποι,' πρόσωπον being probably a current term for the 'face' of the dice, while κεῖσθαι = βεβλῆσθαι or πεπτωκέναι.

968 ἰδεῖν: after the adj.; cf. *Pers.* 389 ἡμέρα | πᾶσαν κατέσχε γαῖαν εὐφεγγὴς ἰδεῖν.—ἀκοῦσαί *τ' ἐρομένοις: 'and for those who ask (at a distance) to hear of.' Cf. Ap. Rhod. 4. 262 οὐδέ τί πω Δαναῶν ἱερὸν γένος ἦεν ἀκοῦσαι | πευθομένοις, *ibid.* 1565 νημερτὲς ἀνειρομένοισιν ἐνισπε.

969 μέτοικοι δόμων: with τύχαι, 'to dwell in the house with (its masters).'

971—1074 Exodos. Orestes is standing over the dead bodies (cf. *Ag.* 1378). The scene, real or imaginary (649 n.), is the room in which Aeg. and Clyt. were slain. There is no reason to call in (with the schol.) the aid of the ἐκκύκλημα (see Introd. p. xlv). During the interval occupied by the Chorus the corpses have been laid side by side (671), the robe in which Agam. was entangled has been produced (978), and attendants are holding it (cf. 981). Foreknowing the need of purification, Orestes has provided a suppliant's wand in readiness for his departure. This he takes up at v. 1032. Pylades probably stands by, and a number of Argives may be assumed to have gathered as κωφὰ πρόσωπα in the last scene, for which Aeschylus habitually makes a full stage (as in *Suppl.*, *Ag.*, *Eum.*, *Pers.*).

It appears an entirely erroneous view of the situation to suppose that the first speech of Orestes is broken by approaching madness. No more coherent deliverance of the same length is to be found in Aeschylus. It would be truer to say that this impressive utterance of bitter scorn and loathing comes from a judgment in that state of preternatural calm which precedes a tempest. So far as it contains difficulties they are merely of interpretation and (in a slight degree) of reading. See the Translation. We must, of course, allow for dramatic pauses, whether for pure effect or to leave time for movements and action. It is not till v. 1019 that the audience is made aware, by a confession of the speaker, of the impending mental disturbance. Even then it is only 'ready' to come on, and Orestes is still quite sane (1024) while he delivers the passage ending at v. 1041. The poet has thus signi-

πατροκτόνους τε δωμάτων πορθήτορας.
σεμνοὶ μὲν ἦσαν ἐν θρόνοις τόθ' ἥμενοι
φίλοι τε, καὶ νῦν, ὡς ἐπεικάσαι πάθη
πάρεστιν, ὅρκος τ' ἐμμένει πιστώμασιν.
ξυνώμοσάν μοι θάνατον ἀθλίως πατρὶ
καὶ ξυνθανεῖσθαι· καὶ τάδ' εὐόρκως ἔχει.
ἴδεσθε δ' αὖτε, τῶνδ' ἐπήκοοι κακῶν,
τὸ μηχάνημα, δεσμὸν ἀθλίῳ πατρί,

973 εὖνοι conj. Wecklein, σύμπνοι Lafontaine, σύννοι Grotefend, ὁμόνοι Naber. ⸸.—ποθ' Stanley. **974** Verrall punctuates φίλοι τε, καὶ νῦν, ὡς ἐπεικάσαι, πάθη κ.τ.λ. His removal of the comma after ἥμενοι makes the alteration to δὲ (Abresch) un-

fied for himself and unmistakably the gradual access of the frenzy, and, if commentators had not first learned that madness was to supervene, they could hardly have thought of reading it into vv. 971—1004.

971 **χώρας** is not otiose. The whole country is delivered, as well as the house of Agam.; cf. 301 sqq., 820 (πόλει τάδ' εὖ).—**τὴν διπλῆν**: 'that twofold.' The art. stresses the peculiarity or aggravation in the case. If *τυράννις* is oppressive, a *τυραννὶς* of two is doubly so. Athenians would be reminded of Hippias and Hipparchus.

972 **πατροκτόνους**: 908 (n.).—**δωμάτων πορθήτορας**: 941 sqq., 126 (*δωμάτων*, n.).—Though the line is naturally accepted in the special reference 'slayers of (my) father and plunderers of (my) substance,' the expression is properly generic: 'slayers of fathers and plunderers of houses' (as is the wont of tyrants). Cf. Eur. *fr.* 605 (of *τυραννὶς*) φίλους τε πορθεῖν καὶ κατακτανεῖν χρεών.

973 **σεμνοί**: Eur. *Andr.* 699 σεμνοὶ δ' ἐν ἀρχαῖς ἥμενοι κατὰ πτόλιν | φρονοῦσι δήμου μεῖζον, Hdt. 2. 173 ἐν θρόνῳ σεμνῷ σεμνὸν θωκέοντα.—**μὲν** is rather irregularly answered by **καὶ νῦν** (974), which, strictly speaking, is antithetical to the stressed **τόθ'**. Virtually we have τότε μὲν...καὶ νῦν: cf. Luc. *Dial. M.* 8. 1 πάλαι μὲν... καὶ νῦν... Similarly *Ag.* 1—8 θεοὺς μὲν αἰτῶ τῶνδ' ἀπαλλαγὴν πόνων | φρουρᾶς ἐτείας μῆκος... | καὶ νῦν φυλάσσω λαμπάδος τὸ σύμβολον κ.τ.λ., Soph. *Aj.* 1—3 ἀεὶ μέν, ὦ παῖ Λαρτίου, δέδορκά σε | πεῖρᾶν τιν' ἐχθρῶν ἁρπάσαι θηρώμενον· | καὶ νῦν ἐπὶ σκηναῖς σε ναυτικαῖς ὁρῶ κ.τ.λ. The same view is best in Soph. *Trach.* 1011 οὓς δὴ | πολλὰ μὲν ἐν πόντῳ κατά τε δρία πάντα καθαίρων | ὠλεκόμαν ὁ τάλας· καὶ νῦν κ.τ.λ. Jebb (*Aj. l.c.*) refers to the Platonic ἀεὶ μὲν...ἀτὰρ καὶ νῦν (*Prot.* 335 D), ἀεὶ μὲν...ἀτὰρ οὖν καὶ τότε (*Rep.* 367 E, where see the present editor's note). Many commentators find the reply to **μὲν** in **τε** (for which see Bury Append. A to *Isthmian Odes* of Pindar). Of this combination Aesch. offers one dubious instance, viz. *S. c. T.* 907 ἐρξάτην πολλὰ μὲν πολῖται (M, πολίτας rec.) | ξένων τε πάντων στίχας (qu. πολλά τ' ἐν?). *Suppl.* 415 sq. is not in point. There is, however, obviously no balance between σεμνοὶ μὲν ἦσαν τότε and φίλοι τε καὶ νῦν. If the former line had contained φίλοι (or its equivalent), or the latter σεμνοί (or its equivalent) the case would have been different.

974 sq. **καὶ νῦν**: sc. (εἰσὶ) σεμνοὶ φίλοι τε, with grim humour in the former adj. In death they keep up their character for loyalty to each other in a haughty isolation.—**ὡς ἐπεικάσαι κ.τ.λ.** Lit. 'as their experiences are here for one to judge (by),' *i.e.* as one may judge, seeing what they have undergone. For the infin. cf. 611, 782. [The ordinary rendering 'as it is possible to judge their sufferings' obtains an inferior sense with a value of πάρεστιν rather weak for its position.]—**ὅρκος τ' ἐμμένει κ.τ.λ.**: 'yes, and their oath stands by its pledges.' Cf. 894. **τε** is not merely connective, but is also exegetical of the last clause.

976 **ξυνώμοσάν *μοι**. See crit. n. M has **ξυνώμοσαν μὲν**. It would be possible to treat the particle as indirectly answered by **καὶ τάδ' εὐόρκως ἔχει** (cf. 973 sq.) or to mark a question at *ξυνθανεῖσθαι* with μὲν *solitarium* (cf. Eur. *Alc.* 146 ἐλπὶς μὲν οὐκέτ' ἐστὶ σῴζεσθαι βίον;

parricides and plunderers of substance! Stately and proud were they when they sat erewhile on thrones; dear friends, to boot; so they remain, as ye may judge from what hath here befallen them. Thus doth their oath stand loyal to its pledges. Together they swore in cruel sort death to my father, and together they swore to die. Faithfully kept is this oath too.

Again, behold—ye who hear the pleas in this dire cause—the engine for trammelling my ill-fated sire, for pinioning his

necessary. For the rest see Comment.—*πάθει* Thiersch. **976** *ξυνώμοσαν μὲν* M, which I have corrected from the scholia. ⸸. The error arose from the close similarity of compendia. *γὰρ* Burgard. Verrall rejects the line.—*ἀθλίῳ* Portus, *ἄθλιον* Schütz, *αἴσχιστον* Todt. ⸸. **978** *δ' αὐτὸ* Blomfield.

Hipp. 316, *Med.* 676, 1129, *Ion* 520, though none of these lend much support to a rhetorical question such as the present would be). The scholia, however, contain two indications of another and better reading. (1) A note here says *ξυνώμοσαν θάνατον τῷ πατρί* Of this the purpose is inconceivable, if it does not warn the reader against construing in some other way. But no other way is possible with the words as they stand in M, whereas with **μοι** some error might arise. (2) At v. 985 is found the schol. *ἡ μοι ἀντωνυμία τὴν οἰκειότητα δηλοῖ.* But the *μοι* of that line manifestly calls for no such feeble comment, and the note is evidently misplaced (cf. 122). After *μοι* had disappeared from the text in the present verse the copier of the schol. sought and found it elsewhere.—**ἀθλίως.** For the sense of the adv. see 433 (n.) and cf. Eur. *Tro.* 1173 *κρατὸς ὥς σ' ἔκειρεν ἀθλίως | τείχη πατρῷα*, Luc. *Merc. Cond.* 17 *ὑπὸ τῇ κλίνῃ ἀθλίως ἐρρίψεται.*

977 καὶ τάδ' κ.τ.λ.: 'these oaths also are truly kept,' as well as the other (975). The pair as *τύραννοι*, had taken an oath of 'haughty fidelity' to each other. They had also, as against Agam., taken an oath to slay him and, if necessary, die together.—[The rendering 'even this (latter, viz. the oath *καὶ ξυνθανεῖσθαι*) is faithfully kept' would require *τόδ'*.]

978 ἴδεσθε δ' αὖτε ('and, here again, see') looks back to v. 971 *ἴδεσθε...τὴν διπλῆν τυραννίδα.*—**τῶνδ' ἐπήκοοι κακῶν**: 'in taking cognizance (Coningt.) of these troubles,' *i.e.* in judging of this vengeance and its justification. With **τῶνδ'...κακῶν** in a judicial sense cf. 872 *ὅπως δοκῶμεν τῶνδ' ἀναίτιαι κακῶν | εἶναι* and context; and, with **ἐπήκοοι**, *Eum.* 735 *δίκης γενέσθαι τῆσδ' ἐπήκοος μένω*, *Ag.* 1420 *ἐπήκοος δ' ἐμῶν | ἔργων δικαστὴς τραχὺς εἶ.*—The remark is addressed to all the company present, including the gathered Argives.

979 τὸ μηχάνημα: 'that (abominable) contrivance,' viz. the entangling *πέπλος.* See Appendix to v. 489.—The production in court and execration of the inanimate accessories to a murder belong to Athenian law. See *Dict. Ant.* *ἀψύχων δίκη* and Jebb on Soph. *El.* 484 *οὐ γὰρ ἀμνα-στεῖ...ἃ παλαιὰ χαλκόπλακτος ἀμφάκης γένυς.*—The terms in which the robe is here and elsewhere described make it highly improbable that it was simply long and heavy. It is a 'wrapper' (982), a 'snare' (996), a 'net'; it entraps the hands and feet (980, 998); it is a wicked and cunning thing, fit for a *φηλήτης ἀνήρ* to use in his assassinations (999 sqq.). When the attendants stand round it and hold it up its abominable nature (989) is revealed. This language surely implies something more devilish than a *πέπλος* of the ordinary make and distinguished from others only by its size. The schol. on Eur. *Or.* 23 indeed says *ἡ γὰρ Κλυταιμήστρα χιτῶνα ὕφανεν οὔτε ταῖς χερσὶν οὔτε τῇ κεφαλῇ ἔκδυσιν ἔχοντα*, but that account is manifestly inadequate, even if it is intelligible. The continual mention of a net, and the use here of *πέδας* and *ξυνωρίδα*, rather shew that the robe was so contrived that it could be tightened round the hands and feet by some arrangement of running cords.—**δεσμὸν ἀθλίῳ πατρί.** For the dat. cf. *Pers.* 1023 XO. *τί λέγεις σεσωμένον;* ΞΕ. *θησαυρὸν βελέεσσιν*, Eur. *I. T.* 388 *τὰ Ταντάλου θεοῖσιν ἑστιάματα*, Thuc. 6. 18 *ἡ Νικίου τῶν λόγων...διάστασις τοῖς νέοις ἐς τοὺς πρεσβυτέρους.* See Kühner-Gerth[3] § 424. 3.

πέδας τε χειροῖν καὶ ποδοῖν ξυνωρίδα.
ἐκτείνατ' αὐτὸν καὶ κύκλῳ παρασταδὸν
στέγαστρον ἀνδρὸς δείξαθ', ὡς ἴδῃ πατήρ,
οὐχ οὑμός, ἀλλ' ὁ πάντ' ἐποπτεύων τάδε
Ἥλιος, ἄναγνα μητρὸς ἔργα τῆς ἐμῆς,
ὡς ἂν παρῇ μοι μάρτυς ἐν δίκῃ ποτέ,
ὡς τόνδ' ἐγὼ μετῆλθον ἐνδίκως μόρον
τὸν μητρός· Αἰγίσθου γὰρ οὐ ψέγω μόρον·
ἔχει γὰρ αἰσχυντῆρος, ὡς νόμου, δίκην·
ἥτις δ' ἐπ' ἀνδρὶ τοῦτ' ἐμήσατο στύγος,

980 ξυνωρίδι Jacobs, ξυνωρίδος Herm. **981** αὐτὸ Auratus. †. αὐτοί Verrall. —περισταδὸν Paley. †. **986** εἰκότως Heimsoeth.—φόνον Rhode (to avoid the repetition. But see 51 n.). **987** λέγω of schol. is probably either a textual error there or else based upon a corrupted text. †.—If μόρον presents

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980 πέδας τε κ.τ.λ.—τε is exegetic. —**χειροῖν...ποδοῖν** (more probably datives, like πατρί) include the whole arm and leg. Cf. Hdt. 2. 121 ἀποταμόντα ἐν τῷ ὤμῳ τὴν χεῖρα, Luc. *Alex.* 59 διασπείς τὸν πόδα μέχρι τοῦ βουβῶνος.—**ξυνωρίδα**: lit. 'coupling,' *i.e.* a means of fastening together. The word is treated as the poetical equivalent of *συζυγία*, and is not restricted to the sense *ζεῦγος*.

981 ἐκτείνατ'. The order is addressed to the attendants, not (as the schol. explains) to the Chorus.—**αὐτόν**. We should have expected **αὐτά** (Auratus). The gender may be adapted to *δεσμόν*, but no less probably looks to the actual name **πέπλος** (*Eum.* 637), which would be present in the mind both of the speaker and the spectators. Such adaptations of gender *κατὰ σύνεσιν* are not rare. Cf. Soph. *Phil.* 755—758; see Kühner-Gerth[3] p. 57, and add Luc. *Dial. Mort.* 15. 2 τὸ δύστηνον ἐκεῖνο δοξάριον προετίμων τοῦ βίου, νῦν δὲ συνίημι ἤδη, ὡς ἐκείνη μὲν ἀνωφελής (sc. ἡ δόξα) *κ.τ.λ.*, *Tim.* 42 τὸν αὐτόν (sc. *πύργον*) after *πυργίον*.—**παρασταδὸν** can scarcely = *περισταδόν*. The sense is 'at my side.' Orestes stands at the middle point of the semi-circle as the *πέπλος* is held aloft. A complete circle would, of course, block the spectators' view.

982 στέγαστρον ἀνδρός. Pollux (10. 180) remarks *καὶ στέγαστρον δὲ ὅστις ἐθέλει ὀνομάζειν, ἥπερ ἡ πολλὴ χρῆσις, τὴν στεγαστρίδα διφθέραν, τὸν σκύτινον τοῦτον χιτῶνα, καταφευγέτω ἐπὶ τὸν Αἰσχύλον εἰπόντα 'ὀστέων στέγαστρον.'* The special application to a garment, however (as with *segestre*), is derivative, the original sense being simply a 'wrapper' or 'cover-all,' serving much the same purpose as a tarpaulin or *sac* for the protection of wares. The addition of **ἀνδρὸς** here shews that in the time of Aesch. the use in reference to a person was *κατὰ μεταφοράν* (cf. *Ag.* 1077 **ἀνδρὸς σφαγεῖον** and notes to vv. 32—36). The **πέπλος** is thus a *στέγαστρον* put to a strange use (cf. 490).—[Conington's explanation of *στέγαστρον* as = *στεγανὸν δίκτυον* (*Ag.* 370), with an implied opposition of **ἀνδρὸς** to *θηρός*, cannot be substantiated.]—**πατήρ**. The ascription of this title amounts to a plea: the sympathies of Helios should naturally go with Agamemnon.

983 ὁ πάντ' ἐποπτεύων τάδε: (1) 'he who beholdeth all things here' (in this world). Cf. Hom. *Il.* 3. 276 Ζεῦ πάτερ, Ἴδηθεν μεδέων, κύδιστε μέγιστε, | Ἠέλιός θ', ὃς πάντ' ἐφορᾷς καὶ πάντ' ἐπακούεις,... | ὑμεῖς μάρτυροι ἔστε, *Od.* 11. 109, *P. V.* 91 τὸν πανόπτην κύκλον Ἡλίου, *fr.* 192, Soph. *O. C.* 869 ὁ πάντα λεύσσων Ἥλιος, *El.* 825 sq. Less well (2) 'who beholdeth all these deeds,' *i.e.* all the events of this miserable history (cf. 978).

984 Ἥλιος. Wecklein quotes Eur. *Or.* 822 ξίφος ἐς αὐγὰς ἀελίοιο δεῖξαι with the schol. *εἰώθασι γὰρ οἱ ἀνελόντες τινὰ δικαίως ὡς οἰόνται τῷ ἡλίῳ τὸ ξίφος δεικνύναι, σύμβολον τοῦ δικαίως πεφονευκέναι*, but he recognises that this ritual address to the sun is here combined with an appeal to Helios as an avatar of Apollo,

arms and shackling his feet together. Open it out; stand round about and shew it—the thing to wrap a man in! Let the Father—not mine, but he whose eye sees all things on this earth, the Sun—behold the unholy work,—my mother's! Then in due time, when I am tried, may he be there to witness, that 'twas but right and nature for me to pursue this slaying—this of my mother; for of Aegisthus' slaying I reck nought, since 'tis the adulterer's punishment he hath, as by the law allowed. But she who contrived this hateful thing against a husband, by

some difficulty, it would be easy to suggest either *οὐ ψέγω μέρος* or *Αἰγίσθου γὰρ οὐ ψέγω* (sc. *μόρον*), *μόνον | ἔχει γὰρ κ.τ.λ.* In the latter case *μόρον* may have been supplied over *ψέγω* and then have ousted *μόνον*. **988** *νόμος* Portus. *ϕ*. *αἰσχυντῆρος ἐκνόμου* Canter. **989** M has *ζτ* in marg., though the motive is not obvious. Perhaps a reader missed the construction, which the schol. also thinks it

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Orestes' special champion. The identification of the deities (on occasion) is practically certain for Aeschylus, as it is entirely certain for Euripides (*fr.* 781 *ὦ καλλιφεγγὲς Ἥλι', ὥς μ' ἀπώλεσας | καὶ τόνδ'· Ἀπόλλων δ' ἐν βροτοῖς ὀρθῶς καλῇ*). See note to *Suppl.* 186 (=218 Weckl.), where are cited *S. c. T.* 844 *τὰν ἀστιβῆ Ἀπόλλω|νι, τὰν ἀνάλιον, Ag.* 513 *νῦν χαῖρε μὲν χθών, χαῖρε δ' ἡλίου φάος* amplified in the next line by *ὕπατός τε χώρας Ζεύς, ὁ Πύθιός τ' ἄναξ*. Eratosth. *Catast.* 24 p. 140 says of Orpheus *τὸν Ἥλιον μέγιστον τῶν θεῶν ἐνόμιζεν εἶναι, ὃν καὶ Ἀπόλλωνα προσηγόρευσεν* and then refers to the story in the *Bassarides* of Aeschylus. In *Eum.* 579 Apollo answers the present appeal (*καὶ μαρτυρήσων ἦλθον*).—For the initial dactyl see 215 (n.).—**ἄναγνα...ἔργα**: visible in the diabolical shape of the *πέπλος*, the bloodstains and the sword-gash.

986 sq. **ἐγώ**: *i.e.* that it was naturally *my* place, her son though I was.—**τὸν μητρός**: either (1) 'I mean my mother's,' since this alone calls for justification (Paley), or (2) 'Yea, though a mother's'—and then, remembering that there was another—'for, as for Aegisthus &c.'—**Αἰγίσθου γὰρ οὐ ψέγω μόρον**: 'for the slaying of an *Aegisthus* I have nothing to say against.' *οὐ ψέγω* (like *οὐ μέμφομαι*, *Eum.* 599) was a (probably colloquial) litotes = *ἐπαινῶ, στέργω* ('I am quite satisfied with it'). Cf. Thuc. 5. 86 *ἡ μὲν ἐπιείκεια τοῦ διδάσκειν καθ' ἡσυχίαν ἀλλήλους οὐ ψέγεται* (=*ἐπαινεῖται*), *τὰ δὲ τοῦ πολέμου παρόντα ἤδη κ.τ.λ.* The slaying of the mother, though inevitable, was a thing to be regretted; that of Aeg. caused no feeling but satisfaction.—[An alteration to **λέγω** (Turnebus from schol.) is against the probabilities, which are all in favour of a corruption the other way.]

988 **ἔχει...δίκην**: Eur. *Bacch.* 1327 *σὸς δ' ἔχει δίκην | παῖς παιδός*, and in the same sense Hdt. 1. 115 *ἐς ὃ ἔλαβε τὴν δίκην*.—**αἰσχυντῆρος...δίκην**: cf. the law *ap.* Dem. *Aristocr.* 637 which acquits *ἄν τις ἀποκτείνῃ τινὰ...ἐπὶ δάμαρτι ἢ ἐπὶ μητρὶ ἢ ἐπ' ἀδελφῇ ἢ ἐπὶ θυγατρί*, Lys. *de caed. Erat.* §§ 31 sq., Xen. *Hier.* 3. 3 *μόνους γοῦν τοὺς μοιχοὺς νομίζουσι πολλαὶ τῶν πόλεων νηποινὶ ἀποκτείνειν*.—**ὡς νόμου**: sc. (*δίκην*) *οὖσαν*. Lit. 'the penalty of an adulterer, as (if it were that) of the law.' Cf. *Ag.* 1381 *ἄπειρον ἀμφίβληστρον, ὥσπερ ἰχθύων, | περιστιχίζω, Eum.* 631 *τόξοις ἐκηβόλοισιν, ὥσπ' Ἀμαζόνος*, Soph. *Trach.* 767 *προσπτύσσεται | πλευραῖσιν ἀρτίκολλος, ὥστε τέκτονος, | χιτών*.

989—994 **ἥτις δ' κ.τ.λ.** Orestes is led naturally into this digression while contrasting the crime and punishment of Aeg. with those of Clytaemnestra. At v. 995 he returns to the robe. On the stage this would all be made clear by the action.

989 sq. **ἀνδρὶ** and **τοῦτ'** are both emphatic: 'who could devise a horror like *that* against her *husband*.'—The sentiment is the same as in *Eum.* 217 *εὐνὴ γὰρ ἀνδρὶ καὶ γυναικὶ μόρσιμος | ὅρκου 'στὶ μείζων*. Children are *pignora* of love.—**ἤνεγχ' ὑπὸ ζώνην**. The accus. and the tense determine the meaning, viz. 'conceived.' The gen. with the same tense would = 'bore.' For the form of expression cf. *Eum.* 610 *πῶς γάρ σ' ἔθρεψεν ἐντός, ὦ μιαιφόνε, | ζώνης;* Eur. *Hec.* 762 *τοῦτόν ποτ' ἔτεκον κἄφερον ζώνης ὕπο*.

ἐξ οὗ τέκνων ἤνεγχ' ὑπὸ ζώνην βάρος
φίλον τέως, νῦν δ' ἐχθρόν, ὡς φαίνει, κακόν,
τί σοι δοκεῖ; μύραινά γ' εἴτ' ἔχιδν' ἔφυ,
σήπειν θιγοῦσ' ἂν ἄλλον οὐ δεδηγμένον,
τόλμης ἕκατι κἀνδίκου φρονήματος;
τί νιν προσείπω, κἂν τύχω μάλ' εὐστομῶν;
ἄγρευμα θηρός; ἢ νεκροῦ ποδένδυτον
δροίτης κατασκήνωμα; δίκτυον μὲν οὖν·

necessary to explain.—*ἤτις γ'* Pauw. **990** *ἐκ σοῦ* M, corr. Robortello.—*τέκνων ην ἔχη* m (with *ζτ* in marg.), corr. Victorius. **992** *ἤ σοι* Meineke. (*οὔ σοι* would be easiest for the sense.)—*μύραινά τ' ἦτ'* M (with *γ* over the former *τ* by m), corr. Herm. **993** *θίγουσαν* M, corr. Robortello. *θιγοῦσα μᾶλλον* Blomf., *θιγοῦσ' ἄνουλον* Portus, *θιγοῦσ' ὅμαυλον* Weil, *θιγοῦσα μοῦνον*

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991 φίλον τέως: in grammar with *βάρος*, though in point of sense *τέκνων βάρος* is now thought of as simply = *τέκνα*. Cf. *Ag.* 1417 *φιλτάτην ἐμοὶ | ὠδῖν'*.—**φίλον**: in the reciprocal sense, *i.e.* 'bound to you by the natural ties of *φίλοι*.'—**ἐχθρόν...κακόν**: 'a hostile bane,' *κακόν* being the noun.—**ὡς φαίνει**: 'as it (the said *τέκνων βάρος*) shews,' viz. in its actions. Cf. Thuc. 1. 23 *ὁ πόλεμος οὗτος... δηλώσει...μείζων γεγενημένος*, 4. 73 *ἔδειξαν ἑτοῖμοι ὄντες*, Soph. *Ant.* 471 *δηλοῖ τὸ γέννημ' ὡμὸν ἐξ ὠμοῦ πατρός*. ['As *she* shews' (by her wounds and death) and (impers.) 'as things shew' are more remote.]

992 sqq. **τί σοι δοκεῖ κ.τ.λ.** Lit. 'What seems she to you? (Does it not seem) that, if she had been born a sea-snake or a viper, she would have been gangrening some other, though *un*bitten, with (but) a touch, so far as heartlessness and congenital temper go?' As Sidgwick points out (aptly quoting Plat. *Phaedr.* 234 C *τί σοὶ φαίνεται ὁ λόγος; οὐχ ὑπερφυῶς εἰρῆσθαι;*), Clyt. is subj. to *δοκεῖ*, and the construction in full is (**εἴτε**) *μύραινα εἴτε ἔχιδνα ἔφυ*, (*δοκεῖ*) *σήπειν ἂν ἄλλον κ.τ.λ.* Sidgwick, however, makes the words *μύραινά γ'...φρονήματος* an answer by Orestes himself, instead of a continuation of his question. For the omission of the first *εἴτε* cf. *Ag.* 1402 *σὺ δ' αἰνεῖν εἴτε με ψέγειν θέλεις, | ὁμοῖον*. With the tone of the passage in general cf. *Ag.* 1231 *τί νιν καλοῦσα δυσφιλὲς δάκος | τύχοιμ' ἄν; ἀμφίσβαιναν, ἢ Σκύλλαν τινὰ | οἰκοῦσαν ἐν πέτραισι κ.τ.λ.*—**μύραινα**. Hesych. *μύραινα: ἐπὶ τοῦ κακοῦ ἐλέγετο, ὡς ἔχιδνα*. Cf. Ar. *Ran.* 473 (in burlesque) *ἐχιδνά θ' ἑκατογκέφαλος, ἢ τὰ σπλάγχνα σου | διασπαράξει· πλευμόνων δ' ἀνθάψεται Ταρτησσία μύραινα* (with Blaydes' note).—**σήπειν θιγοῦσ' ἄν**. Wordsworth (*ap.* Coningt.) cites Arist. *περὶ θαυμασίων ἀκουσμάτων* p. 845 *ἐν Θεσσαλίᾳ φασὶ τὸν ἱερὸν καλούμενον ὄφιν πάντας ἀπολλύειν οὐ μόνον ἐὰν δάκῃ ἀλλὰ καὶ ἐὰν θίγῃ*. The notion of the mortifying touch of the *muraena* probably arose from false reports of the electric properties of the conger.—**σήπειν**: imperf., corresponding to *ἔσηπεν ἄν* of habitual behaviour.—**ἄλλον**. As it is, she was a woman and killed Agamemnon. Had she been a sea-snake, she would have been killing someone else, and so venomous would she have been of her sort, that she would have killed by a mere touch. Hence the emphatic **οὐ** (instead of the possible *μὴ*), 'though *not* bitten.'—**τόλμης**: 'shameless cruelty.' Cf. 383 *τλάμονι* (n.).—**ἕκατι** = *ἕνεκά γε*. Cf. *Pers.* 340 *πλήθους μὲν ἂν σάφ' ἴσθ' ἕκατι βάρβαρον | ναυσὶν κρατῆσαι*.—**κἀνδίκου** is rightly explained by Verrall as 'natural,' *i.e.* according to the 'kind' or way of the creature. Cf. 329 (n.), 883 (n.).

995 νιν: sc. *τὸν πέπλον*, to which he returns, as his gesture and attitude would shew.—**κἂν τύχω κ.τ.λ.**: 'even if I find the most gracious term.'—**εὐστομῶν** = *εὐφημῶν*: cf. Ar. *Nub.* 833 *εὐστόμει | καὶ μηδὲν εἴπῃς φλαῦρον*.

996 sq. **ἄγρευμα θηρός**; Cf. *Ag.* 1102 *τί τόδε φαίνεται; | ἢ δίκτυόν τί γ' Ἅιδου*; 1381 *ἄπειρον ἀμφίβληστρον, ὥσπερ ἰχθύων*, *Eum.* 463 *ποικίλοις ἀγρεύμασιν*.—After these words (as also after *κατασκήνωμα*, *δίκτυον μὲν οὖν* and *εἴποις*) there is a pause while the speaker muses in search of another term. It is perhaps also to

whom she had conceived and borne beneath her girdle the weight of children—once kind, but now, as needs no shewing, unkind and dire—what think ye of her? Is it not that, had she been born sea-snake or viper, she would with but a touch have gangrened some other whom she had not bitten, if heartlessness and temper of her kind can do such work?

What shall I name it, be I never so fair-spoken? Snare for a wild beast? Or the covering of a dead man in his coffin, wrapped round his feet? Nay, rather, 'tis a net. You might

Martin, *θιγοῦσ' ἂν μᾶλλον ἢ* Paley. ⸸. **994** *κἀδίκου* Turnebus, *κἀδίκου* H. L. Ahrens. Verrall rightly retains the text. ⸸. **995—1002** Weil strangely transposes these lines to follow 1011. ⸸. **995** *καὶ τύχω* (Portus) misses the sense. **996** *νεκρῷ* Pauw, *νεβροῦ* Wecklein. ⸸. Weckl. thinks that *fr.* 365 *ἀμήχανον τέχνημα καὶ δυσέκλυτον* followed here. **997** m writes *υ* over *οι* of *δροίτης*. Later Greek spelling vacillates through identity of pronunciation. Cf. Eust.

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be supposed that with each pause he turns the *πέπλος* about in such a way as to shew the aptness of the comparison. The Greek mind notoriously loved *εἰκασίαι* and Aesch., like Shakspere, knew that poignant grief often indulges in a grim play of fancy.

ἢ νεκροῦ...κατασκήνωμα; The expression is difficult, and perhaps not precisely explicable with our limited knowledge of the details of Greek obsequies. The key to the interpretation appears, however, to lie in the double meaning of **δροίτης**. In *Ag.* 1540 *ἀργυροτοίχου | δροίτης κατέχοντα χαμεύνην* the reference is to the bath in which Agam. was slain, and the word has the same sense in *Eum.* 636 *δροίτῃ περῶντι λουτρά*. But we have authority from three sources for the meaning 'coffin,' viz. *Et. Mag. δροίτη*: *Παρθένιος δὲ τὴν σορὸν καὶ Αἰσχύλος*, Eust. on *Od.* 12. p. 1726 *πύελος ἢ λάρναξ τοῖς τεθνεῶσιν* and the schol. here *παραπέτασμα δρους* (*i.e. σοροῦ* Stanley). In case it might be suspected that our schol. is simply inventing this explanation to suit the present place, it should be observed that on *Eum.* 636, where there is no such temptation, he explains *δροίτῃ* by *πυέλῳ, τῇ ὡς σορῷ αὐτῷ γενομένῃ*, an expression which would rather imply that 'coffin' was the more common meaning of the two. Commentators have been too sceptical on this point. A double meaning which is familiar in *πύελος* is surely no less possible with *δροίτη*, and the trough-like coffin (*πύελος, ληνός*) is practically identical in shape with the bath (Rich, *Dict. Ant. arca* 3).

In one sense then *δροίτης κατασκήνωμα* is the 'curtain of a bath' (cf. *Eum.* 636 *δροίτῃ περῶντι λουτρὰ...φᾶρος περεσκήνωσεν*), in another the 'covering of a coffin' (or 'pall'). Orestes plays upon both, and intends his words to bear two interpretations, (1) 'a dead man's coffin-pall,' (2) 'a dead man's bath-curtain' (*i.e.* which will *make* a dead man of the bather). The former is the surface meaning naturally introduced by *νεκροῦ*; the latter is conveyed by the whole expression, by knowledge of the circumstances, and by the tone of the speaker, who dwells significantly upon the ambiguous words. —In **ποδένδυτον** the double intention is (1) 'wrapped round the feet of a corpse in its coffin,' (2) 'wrapped round (*i.e.* entangling) the feet of Agam. in the bath' (cf. 998).—In point of construction it is possible to join **νεκροῦ ποδένδυτον** (27 n.), 'enwrapping a dead man's feet.' Otherwise *δροίτης-κατασκήνωμα* is to be treated as one term dependent on *νεκροῦ* (cf. 182 n.).

997 sq. **δίκτυον μὲν οὖν**: sc. *προσειπεῖν αὐτὸ δεῖ*, to be supplied from *τί νιν προσείπω;* He answers his own question: 'Nay, net it is.' To place a comma at *οὖν* and govern *δίκτυον* by the following *ἂν εἴποις* is less effective. **μὲν** has nothing to do with the coming **δ'**.—**ἄρκυν**: Pollux 5. 27 *δίκτυα μὲν τὰ ἐν τοῖς ὁμαλοῖς καὶ ἰσοπέδοις τεινόμενα, ἐνόδια δὲ τὰ ἐν ταῖς ὁδοῖς· αἱ δὲ ἄρκυς τούτων μὲν ἐλάττους εἰσὶ τοῖς μεγέθεσι, κεκρυφάλῳ δ' ἐοίκασι κατὰ τὸ σχῆμα εἰς ὀξὺ καταλήγουσαι.* Cf. Xen. *Cyn.* 2. 5. A Greek audience would be alive to such distinc-

ἄρκυν δ' ἂν εἴποις καὶ ποδιστῆρας πέπλους.
τοιοῦτον ἂν κτήσαιτο φηλήτης ἀνήρ,
ξένων ἀπαιόλημα, κἀργυροστερῆ 1000
βίον νομίζων, τῷδέ τ' ἂν δολώματι
πολλοὺς ἀναιρῶν πολλὰ θερμαίνοι φρενί.
τοιάδ' ἐμοὶ ξύνοικος ἐν δόμοισι μὴ
γένοιτ'· ὀλοίμην πρόσθεν ἐκ θεῶν ἄπαις.

στρ. ΧΟ. αἰαῖ <αἰαῖ> μελέων ἔργων· 1005
στυγερῷ θανάτῳ διεπράχθης.
ἔ ἔ,
μίμνοντι δὲ καὶ πάθος ἀνθεῖ.

on *Od.* 12. p. 1726. **998** ἄρκυν τ' Herm.—ἐμποδιστῆρας Thiersch.—πέδας for πέπλους Weil. ♀. **999** τοιοῦτο μὰν M, corr. Turneb. τοιοῦτό γ' ἂν Schütz.—φιλήτης M, corr. Scaliger. ♀. **1001** νομίζω M, corr. Turneb.—νομίζων τῷδέ τἂν Wellauer (τῷδέ γ' ἂν Bamberger). **1002** ἂν αἰρῶν Bamberger, plausibly.—

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tions. Aeschylus names also the ἀμφίβληστρον (490), κάλυμμα (492 n.), στεγανὸν δίκτυ ν (*Ag.* 370), γάγγαμον (*Ag.* 373).—**ποδιστῆρας**. A παρὰ προσδοκίαν for ποδήρεις. The schol. τοὺς πλέον τῶν ποδῶν καθήκοντας is plainly wrong, but it shews that Aesch. was justified in supposing that ποδήρεις would inevitably be suggested. The robe 'hobbled' Agam. (cf. ποδίζω, ἐμποδίζω, ποδίστρα).—**πέπλους**. The sing. would have been expected, but ποδιστῆρες was probably a term normally used only in the plur. for (a set of) hobbles. To this the adaptation of the previous sing. πέπλος is made all the easier by the common use of the comprehensive plur. πέπλοι for 'dress' (of a single person).

999 τοιοῦτον: probably masc. (viz. πέπλον).—**φηλήτης ἀνήρ**: *Hymn. Merc.* 66 ὀρμαίνων δόλον αἰπὺν ἐνὶ φρεσίν, οἷά τε φῶτες | φηλῆται διέπουσι μελαίνης νυκτὸς ἐν ὥρῃ, Soph. *fr.* 847 ὅρκος γὰρ οὐδεὶς ἀνδρὶ φηλήτῃ βαρύς. The spelling **φιλήτης** (M) is a regular variant (*e.g.* in Soph. *l.c.*) and has the support of the later grammarians and lexicographers (Choerob., Phot., Hesych., Suid., Eustath.). Conington cites (from Hemsterhuis on Poll. 9. p. 1120) Sen. *Ep.* 51 *voluptates praecipue exturba et invisissimas habe, latronum more, quos 'philetas' Aegyptii vocant: in hoc nos amplectuntur ut strangulent.* The term, therefore, seems to have been applied particularly to those who entice strangers to become their guests and then murder them (cf. the conduct of Lityerses, *Sosith. fr.* 2 Nauck). In the time of Aesch. they were so called from their deceit (*φηλεῖν = φηλοῦν), but at a later date (as Con. suggests) a popular etymology was from φιλεῖν. This would easily occur when, first, the form φῐλήτης was created by itacism and, second, the expiratory accent overcame the tonic, annulled the old quantities, and produced a pronunciation φῐ́λητης. Meanwhile the verb (*Ag.* 497 ἐφήλωσεν φρένας) ran no such risk and the proper form is retained. Phot. φηλοῦν· ἀπατᾶν.

1000 sq. **ξένων**: 'guests,' not simply 'strangers.' The pretended host would act as Clyt. did when welcoming Agam. home.—**ἀπαιόλημα**: cf. Ar. *Nub.* 728 ἐξευρετέος γὰρ νοῦς ἀποστερητικὸς | κἀπαιόλημ', Aesch. *fr.* 186 τέθνηκεν αἰσχρῶς χρημάτων ἀπαιόλῃ, Hesych. ἀπαιόλη· ἀπάτη, ἀποστέρησις· Αἰσχύλος Περραιβίσιν, Eur. *Ion* 549.—In construction the word is in apposition with φηλήτης ἀνήρ: cf. τρίμμα, κρότημα, ἄλημα, παιπάλημα and see *sup.* 15 (n.). Conington compares *fr.* 123 ὁδοιπόρων δήλημα, χωρίτης δράκων. [Others join ἀπαιόλημα νομίζων, but that sense would rather be expressed by ἀπαιόλην or ἀπαιόλησιν.]—**κἀργυροστερῆ βίον νομίζων**: cf. Eur. *fr.* 87 τοὺς νομίζοντας τέχνην, Pind. *I.* 2. 38 ἱπποτροφίας νομίζων.—**τῷδε**: more direct and forcible than

say 'twas hunter's toils, or robes with 'trappings for the feet.' Just such a thing some cheating rogue might get, one who tricks strangers and follows the robber's trade. Aye, with this knavish thing he might put many a man away, and lay many a guilt upon his fevered mind.

May such a woman never share house of mine. Sooner may heaven ordain that I shall perish childless.

ΧΟ. Alack! Alack! for the cruel work! Dire was the death that ended thee! Yea, wait its time to blossom, and suffering follows deed. strophe.

πολλά θ' ὁρμαίνοι Heath, θέρμ' ἄνοι Dind. (θέρμ' αἰνοῖ would have been nearer).—φρένα Lobeck. But the text is sound. ⏚. **1004** πρόσθ' M, corr. Turneb.—ἐκ δόμων conj. Weckl. ⏚. **1005** The person-sign is missing. αἰ αἰ M, αἰαῖ αἰαῖ Dindorf. **1006** διεπράχθη Heimsoeth. διεπράχθησαν Musgrave. ⏚. **1007** μίμνον δέ τι Hartung.

τοιῷδε or τοιούτῳ: 'yes, with this cunning thing.'

1002 πολλὰ θερμαίνοι φρενί: lit. 'would make hot many thoughts *for* his heart,' *i.e.* 'would lay many sins upon his guilty conscience.' For this use of θερμός, θερμαίνειν, cf. 271 (n.) and the quotations on 605, particularly *S. c. T.* 590 ναύταισι θερμοῖς καὶ πανουργίᾳ τινί, *Eum.* 563, Ar. *Plut.* 415, Juv. 1. 167.

1003 sq. **τοιάδ'**: such a wife. There has been a pause at φρενί, and Orestes turns from the πέπλος towards the body of Clytaemnestra, its contriver. For the sentiment cf. Eur. *Andr.* 237 ὁ νοῦς ὁ σός μοι μὴ ξυνοικοίη, γύναι ('one disposed like you').—**μὴ**. For the position cf. *Eum.* 915 οὐκ ἀνέξομαι τὸ μὴ οὐ | τήνδ' ἀστύνικον ἐν βροτοῖς τιμᾶν πόλιν, *Ag.* 1353 φροιμιάζονται γὰρ ὡς | τυραννίδος σημεῖα πράσσοντες πόλει.—**πρόσθεν**: 'rather' (=πάρος, *citius*). Cf. 366, Soph. *O. T.* 831 ἀλλ' ἐκ βροτῶν | βαίην ἄφαντος πρόσθεν ἢ τοιάνδ' ἰδεῖν | κηλῖδα.—**ἐκ θεῶν**: 'by dispensation of the Gods.' Cf. *S. c. T.* 23 καλῶς τὰ πλείω πόλεμος ἐκ θεῶν κυρεῖ, Eur. *Heracl.* 794 πράξας ἐκ θεῶν κάλλιστα δή.—**ἄπαις**: the melancholy alternative to marriage. Cf. Hes. *Theog.* 603 sqq. and reversely Eur. *I. T.* 697 ὄνομά τ' ἐμοῦ γένοιτ' ἄν, οὐδ' ἄπαις δόμος | πατρῷος οὐμὸς ἐξαλειφθείη ποτ' ἄν and *sup.* 501 sqq.

1005—1007 αἰαῖ αἰαῖ κ.τ.λ. Among conflicting interpretations of this passage more attention has been paid to its individual words than to its natural purpose. The function of the Chorus, which has encouraged Orestes and exulted in his deed, is now to hearten him by justifying it (cf. 1042 sqq., 1050, 1057 sq.). In the antistrophe (1016 sqq.) it consoles him with the reflection that he has not been specially singled out for calamity. Here it declares, as a comment upon the exhibition of the cruel μηχάνημα, that such a wicked murder must inevitably have been followed by its punishment, and that he has only been its instrument. It would be not only inopportune, but entirely out of character, for the Chorus to warn him that he must now himself suffer for his action. His own speech has led up to no such warning. His reply ἔδρασεν ἢ οὐκ ἔδρασεν; points to Clyt. as being the 'doer' on whom the πάθος was to fall. The words μελέων ἔργων, following the long invective against the μηχάνημα, naturally refer to those 'cruel deeds' in which it had played a part; and it is upon *these* ἔργα that punishment is to follow. We may therefore reject the view that μελέων ἔργων refers to the act of Orestes and πάθος to his own suffering in return. Perhaps this notion would hardly have arisen except for the 2nd pers. διεπράχθης, which it is scarcely possible to refer to Agamemnon (however full the mind of the Chorus may be of his horrible fate), and which must therefore be addressed to Clytaemnestra (Aegisthus being ignored, as by Orestes in 987 sq.). The full sense, however, is 'Ah me! for such cruel deeds! With a dreadful death wert thou (Clyt.) slain—alas!—but (it was to be so, for) if one waits (the due

ΟΡ. ἔδρασεν ἢ οὐκ ἔδρασε; μαρτυρεῖ δέ μοι
φᾶρος τόδ', ὡς ἔβαψεν Αἰγίσθου ξίφος.
φόνου δὲ κηκὶς ξὺν χρόνῳ ξυμβάλλεται
πολλὰς βαφὰς φθείρουσα τοῦ ποικίλματος.
νῦν αὐτὸν αἰνῶ, νῦν ἀποιμώζω παρὼν
πατροκτόνον θ' ὕφασμα προσφωνῶν τόδε.
ἀλγῶ μὲν ἔργα καὶ πάθος γένος τε πᾶν
ἄζηλα νίκης τῆσδ' ἔχων μιάσματα.

ἀντ. *ΧΟ. οὕτις μερόπων ἀσινῆ βίοτον

1008 M has the *παράγραφος*.—**ἔδρασεν** M (in the 2nd place), corr. Turneb. **1009** **Αἴγισθος** Naber, in violation of the facts. ♱. **1010** *κικὶς* M, corr. m. *κηλὶς* Pauw.—*ξύγχρονος* Schoemann, *τῷ χρόνῳ* Herwerden.—*ξυμβάλεται* M, with λ superscript by m. **1012** **αὐτὸν** Herm. ♱. **αὖτ' ἀναιρῶ** Bothe.—**νῦν**

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time) suffering (=retribution) also comes to flower (and so it was in thy case).' A schol. might perhaps comment that **δὲ** is used once more *ἀντὶ τοῦ γάρ*.—**στυγερῷ**: cf. 929 *τὸ μὴ χρεὼν πάθε*. The word 'imports no condemnation of Orestes, but only the same natural horror which affects Or. himself' (Verrall).—**μίμνοντι**: generic without art. (=*εἴ τις μίμνει*). Cf. 69 *οἴγοντι* (n.). We should rather phrase it 'Wait long enough, and punishment follows the crime.'—**καὶ πάθος**: in antithesis to *ἔργων* ('as sure as came the deed, so *also* comes the punishment'). Cf. *fr.* 282 (Dind.) *δράσαντι γάρ τοι καὶ παθεῖν ὀφείλεται*, Soph. *fr.* 877 *εἰ δεῖν' ἔδρασας, δεινὰ καὶ παθεῖν σε δεῖ*, Pind. *N.* 4. 32 *ῥέζοντά τι καὶ παθεῖν ἔοικεν*.—**ἀνθεῖ**: 'is growing to its flower' (cf. *βρύει*), the implication being that, if it waits its time, it is only in order to come in greater fulness. The sense is thus the same as that of 66—68 (q.v.).

1008 **ἔδρασεν**. We should not supply *τόδε*. Orestes takes up the proverb '*δράσαντι παθεῖν*' virtually quoted by the Chorus, and asks 'as for her *doing*, can it be denied?'

1009 **ὡς ἔβαψεν κ.τ.λ.**: either (1) 'by the way in which the sword of Aegisthus dyed it' or (2) 'how she dyed the sword of Aeg.' Though the latter might be supported by *e.g. P. V.* 889 *δίθηκτον ἐν σφαγαῖσι βάψασα ξίφος*, Soph. *Aj.* 95 *ἔβαψας ἔγχος εὖ πρὸς Ἀργείων στρατῷ*; Eur. *Phoen.* 1577 *φάσγανον εἴσω σαρκὸς ἔβαψεν*, it is distinctly further to seek and is unsuitable in sense. The robe bears evidence to the crime by the 'dye' upon itself, which is a *βαφή* of blood; it cannot prove anything concerning the state of Aegisthus' sword. For the same reason we must not render '*that* the sword of Aeg. dyed it.' The instrument is simply taken for granted.—The sword of Aeg. was used by Clyt., not by Aeg. himself: see Appendix to v. 489.

1010 sq. **φόνου**: emphatic; 'Aye, it is the spurting of *blood* which joins with time in destroying so many dyeings of the brocade,' *i.e.* the fading of the colours is not due merely to time; it is as much due to bloodstains. We must suppose that while speaking Orestes deliberately examines and points out the marks.—**κηκὶς** is chosen as applicable both to blood and to the murex-dye. Cf. *Ag.* 950 *πορφύρας ἰσάργυρον | κηκῖδα παγκαίνιστον, εἱμάτων βαφάς*.—**ξυμβάλλεται**: 'contributes'; Eur. *Med.* 284 *ξυμβάλλεται δὲ πολλὰ τοῦδε δείματος*.—**πολλὰς βαφάς**: 'many dippings (in the dye).' The costlier stuffs, in order to ensure a longer freshness of colour, were dipped several times. Cf. *δίβαφα* (*lanae bis murice tinctae*), *τρίβαφα*. Paley quotes Mart. 2. 29. 3 *quaeque Tyron totiens epotavere lacernae*. The sense is practically *φθείρουσα τὸ ποικίλμα καίπερ πολλάκις βεβαμμένον*. A better point is obtained thus than by interpreting 'the many (different) colours in the variegated work.'

1012 sq. **νῦν αὐτὸν αἰνῶ**. The emphatic position of **νῦν** relieves **αὐτὸν** of any stress. We need not therefore

OR. Deeds? Did she them or not? Nay, this robe bears me witness, by its dye from Aegisthus' sword. Yes, 'tis a blood-spurt that joins with time to ruin many a dipping of the damasked stuff.

Now do I speak his praises; now do I bewail him, when here in presence I address this web that slew my sire.

I grieve, 'tis true, for deeds and punishment—yea, all the sort of it; for from a victory like this I win pollutions none need envy.

CHO. No mortal wight may traverse a scatheless life in antistrophe.

δ' Herm., weakening the force of the repetition.—*μόρον* Blomf. **1013** I have punctuated the line so as to attach it to the preceding, instead of to the following, verse. ⸸. **1014** *κλάω μὲν* Herwerden. ⸸. Wecklein suspects that a verse beginning with *ἀλγῶ δὲ* has been lost after this. But ⸸. **1015** *ἔχον* Stanley. **1016** M has no sign of the speaker.—*ἀσινῆ* has been made from

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render 'by *ipsum* (*i.e.* the victim, as opposed to the *ὕφασμα*). The sense is '*Νοτν* do I speak my praise of him; *notv* do I lament him,' the person meant being obvious. Orestes is performing a duty now, which he could not perform at the proper time. Cf. 8 *οὐ γὰρ παρὼν ὦμωξα σὸν, πάτερ, μόρον* (n.).—**αἰνῶ**: with reference, not to a formal *laudatio* after the Roman manner in public funerals, but to the encomia over the dead which were uttered during the lament or 'keening.' Cf. *Ag.* 1547 *τίς δ' ἐπιτύμβιος αἶνος ἐπ' ἀνδρὶ θείῳ | σὺν δακρύοις ἰάπτων | ἀλαθείᾳ φρενῶν πονήσει; sup.* 320 *γόος εὐκλεής* (n.).—**παρὼν** is explained by the following clause with **θ'**; 'in presence, that is, when addressing this web that slew my sire.' For the punctuation see crit. n. and, for the participial clause with *τε* ending the sentence, *sup.* 227 (n.).—**ὕφασμα**: with allusion to a spider's web. Cf. *Ag.* 1493 *κεῖσαι δ' ἀράχνης ἐν ὑφάσματι τῷδ'*.

1014 ἀλγῶ μὲν ἔργα κ.τ.λ. The words follow a pause.—If we call **μὲν** *solitarium* and say that it is equivalent to *γε* (as in *οἶμαι μέν, οὐτωσὶ μὲν ἀκοῦσαι, ἐγὼ μὲν οὐκ οἶδα* and the like), it is none the less to be explained as created by an antithesis or qualification which the speaker had in mind, even though he does not immediately express it. The sense (cf. 930 sqq.) is 'I grieve, it is true, (but there was no other course).' Sidgwick points out that the antithetical clause actually comes in 1024 sq.—**ἀλγῶ ...ἔργα.** An accus. (other than of respect) is rare in the case of nouns. Yet cf. Eur. *fr.* 46 *τὸ δὲ κοινὸν ἄχος | μετρίως ἀλγεῖν σοφία μελετᾷ.* (Soph. *Aj.* 790 *πρᾶξιν ἣν ἤλγησ' ἐγώ* is somewhat easier.) The accus. stands on the same ground as that with *θαρρῶ, ἄχθομαι, ἐκπλήσσομαι, χαίρω, ἥδομαι, γηθῶ*, and takes the place of a prose dat. (Kühner-Gerth[3], pp. 298 sq.).—**ἔργα καὶ πάθος**: those of Clyt., not of himself. He still refers to vv. 1005—1007.—**γένος τε πᾶν.** As Verrall observes, this accus. cannot follow *ἀλγῶ* in the sense 'I grieve for all the race.' He therefore renders 'and all the sort,' *i.e.* 'and all the like of it.' The expression is comprehensive and probably colloquial. Herodotus or Plato would perhaps have said *καὶ πάντα τὰ τούτων ἐχόμενα.*

1015 ἄζηλα...μιάσματα. A victory should bring *ἆθλα* and *ζῆλος* (or *ζηλωτὰ ἆθλα*). But this brings only pity and pollution.—**ἄζηλα**: a meiosis. Cf. *P. V.* 31 *ἀτερπῆ...πέτραν*, Soph. *Trach.* 745 *ἄζηλον ...ἔργον, Aj.* 776 *ἀστεργῆ θεᾶς | ἐκτήσατ' ὀργήν.*—**νίκης τῆσδ'**: 'a victory such as this.' The gen. is of the source or cause. Cf. *P. V.* 930 *δυσπλάνοις Ἥρας ἀλατείαις*, Eur. *Hec.* 700 *πέσημα φοινίου δορός.*

1016 sqq. The Chorus seeks to prevent Orestes from taking too gloomy a view of the situation. Everyone must have his share of sorrow at some time or other. He is but undergoing his portion of the common lot, and stands in no unique position in divine disfavour. For the sentiment cf. *Ag.* 558 *τίς δὲ πλὴν θεῶν | ἄπαντ' ἀπήμων τὸν δι' αἰῶνος*

διὰ πάντ' <ἀρ>άτιμος ἀμείψει·
ἔ ἔ,
μόχθος δ' ὁ μὲν αὐτίχ', ὁ δ' ἥξει.

*ΟΡ. ἀλλ', ὡς ἂν εἰδῆτ', οὐ τάδ' οἶδ' ὅπῃ τελεῖ
ὥσπερ ξὺν ἵπποις ἡνιοστρόφου δρόμου·
ἐξωτέρω φέρουσι γὰρ νικώμενον
φρένες δύσαρκτοι· πρὸς δὲ καρδίᾳ φόβος
ἄδειν ἑτοῖμος, ἢ δ' ὑπορχεῖσθαι κότῳ.
ἕως δ' ἔτ' ἔμφρων εἰμί, κηρύσσω φίλοις,

ἀσινεῖ. ἀσινὴς Weil. **1017** διὰ πάντ' ἄτιμος M, which I correct (though ἀρίτιμος may be suggested as a rather less likely alternative). ἔντιμος Bothe, ἰσότιμος Peile (in a peculiar sense), εὔθυμος Herm. διὰ παντὸς ἄτιμος Heath, but this yields the wrong meaning. ℓ. διὰ πάντ' ἀτίτης παραμείψει Heimsoeth.—ἀμείψεται M, corr. Erfurdt. The error would arise from ε (=αι) following (*i.e.* αμειψειαι). **1018** ἐς M (with ζ᾽ in marg.), ἔ ἔ (ε=c) Klausen.—μοχθὸς (ο made from ω) M, the rest being supplied by m in the shape σ' δ' ὁ μὲν αὐτίχ' ὅδ' ἥξε. The copyist evidently could not decipher his text, and the διορθωτής himself is not entirely successful. ἥξει is due to Turneb.—μόχθων Blomf., μοχθεῖ δ' ὁ μὲν αὐτίχ', ὁ δ' ἐξῆς Hartung. **1019** The person-sign is wanting.—ἄλλοσ᾽ ἂν εἰ δὴ τούτ' ἂρ οἶδ' ὅπῃ M. ἀλλ' ὡς ἂν Blomf., εἰδῆτ' Emperius. οὐ γὰρ οἶδ' Erfurdt, but ειδητουτ- of M is better explained by assuming

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χρόνου; 1340 τίς ἂν <ἐξ>εὕξαιτο βροτῶν ἀσινεῖ | δαίμονι φῦναι; Eur. *I. A.* 161 θνητῶν δ' ὅλβιος ἐς τέλος οὐδείς, | οὐδ' εὐδαίμων· | οὔπω γὰρ ἔφυ τις ἄλυπος, *fr.* 392 εἰ δ' ἄτερ πόνων | δοκεῖς ἔσεσθαι, μῶρος εἶ, θνητὸς γεγώς, Theogn. 441 οὐδεὶς γὰρ πάντ' ἐστὶ πανόλβιος, Bacchyl. *fr.* 41 ὄλβιος δ' οὐδεὶς πάντα χρόνον (cf. *fr.* 50), &c.—**μερόπων**: in its later use as a noun; cf. *fr. mel. adesp.* 139. 1 Τύχα, μερόπων ἀρχὰ | καὶ τέρμα and the burlesque by Strato *ap.* Athen. 9. 382 c πόσους κέκληκας μέροπας ἐπὶ δεῖπνον; In Homer the word is always adjectival, with βροτοί or ἄνθρωποι (cf. *Suppl.* 94 μερόπεσσι λαοῖς). Whatever its derivation, Aesch. appears to have understood it of the weakness and pitiable condition of mortals (cf. δειλοῖσι βροτοῖσι, *mortalibus aegris*). —**ἀσινῆ**: passive; cf. *Eum.* 316 ἀσωὴς δ' αἰῶνα διοιχνεῖ.—**διὰ πάντ'...ἀμείψει** = διαμείψει πάντα (so schol.).—***<ἀγ>άτιμος**. See crit. n. **ἄτιμος** (M), besides being unmetrical, cannot = ἀτιμώρητος (schol.), nor would that sense be appropriate. Neither can an active sense 'without making payment' be based on the natural passive use 'unpaid for' (lit. 'without a price'). As an emendation no word meaning simply 'unharmed' can be admitted, since it would add nothing to ἀσινῆ. ἀγάτιμος, though not actually found, is correctly formed; cf. ἀγάφθεγκτος (Pind.), ἀγάκλειτος (Soph.), ἀγάστονος (Aesch.), ἀγάρροος, and 'in exceeding honour' satisfies the context.—**ὁ μὲν αὐτίχ'**: sc. πάρεστιν (or ἥκει). With the expression cf. Eur. *Andr.* 851 συμφοραὶ θεήλατοι | πᾶσιν βροτοῖσιν ἦ τότ' ἦλθον ἢ τότε.—**ἥξει**: 'will be there' (='is *sure* to come'). Cf. *Ag.* 266.

1019 sq. **ἀλλ', ὡς ἂν εἰδῆτ', οὐ *τάδ' κ.τ.λ.** The construction is οὐκ οἶδα ὅπῃ ἦν. δρόμου τάδε τελεῖ: lit. 'I know not in what manner of their running these things will end.' Verrall (although his reading and interpretation are different) rightly punctuates at δρόμου. For the rest it is not easy to decide between ἀλλ' *οὐ* **γὰρ** Erfurdt (*i.e.* ἀλλὰ γὰρ οὐ) and ἀλλ'...**οὐ τάδ'**, except that the latter may better account for the prime corruption (τοῦ τ'). On the other hand the former is idiomatic, and ἀλλ' would be resumed with ἕως δ' in 1024 (Sidgwick).—**ὡς ἂν εἰδῆτ'**: 'I would have you know'; see 438 (n.) and add Eur. *I. A.* 1426 ὡς οὖν ἂν εἰδῆς, *Ion* 35, *Andr.* 1253, *Rhes.* 420.—**ὅπῃ**: not = ὅποι, and hence δρόμου is verbal. The sense is ὅπως δραμόντα τελεῖ.—**τελεῖ**: intrans., cf. *Pers.* 228, *S. c. T.* 646.—**ὥσπερ ξὺν ἵπποις**: modern style would omit these words as superfluous. Greek uses them *more suo* to qualify or explain the meta-

all things richly favoured. Alas! Troubles must be, one now, one by-and-by.

Or. Ah—for ye must be told—'tis as though I drive a team beneath my rein, and know not how its course will end. For my restive wits are breaking from my hold and begin to carry me afield, while at my heart terror is fain to sing, and set it dancing to an angry tune.

So, while in my senses still, I make appeal to loyal folk and

an original *ειδητουταδ-*. Other conjectures are *εὖ γὰρ οἶδ'* (Franz), *ἀλλ' ὡς ἂν εἰδῆς, τοῦτ' ἄρ' οἶδ' ὅποι* (Blomf.), *ἄλλοις ὀνείδη τοῦτ' ἄρ' οἶδ'* Conington. *ἄλλως ἄν, εἰ δὴ τοῦτ'* E. A. I. Ahrens, Verrall. **1019—1021** The punctuation here adopted agrees with that of Verrall. Others place a comma at *τελεῖ* and punctuate *δρόμου | ἐξωτέρω· φέρουσι γὰρ κ.τ.λ.* ⏚. **1020** (With the erroneous punctuation) Stanley conj. *ἡνιοστροφῶ*, Weidner *ἡνιοστρόφοις*. **1021** *ἔξω τρέχω* Weidner, *ἔξω περῶ* Wellauer. **1023** *ἕτοιμος* M. See Kühner-Blass[3] I. p. 326.—*ἡδ'* M, corr. Abresch. The emendation (which involves no real change) is best supported by its evident superiority. The accentuation is more probably that of *ὅς* (= **ϝός*), *ἥ* (cf. *ἥ δ' ὅς, ἦ δ' ἥ, καὶ ὅς, καὶ ἥ*) than of *ὁ* (= **so*), *ἡ*.—*κρότῳ* Abresch. Schütz reads with a transposition *κότος | ᾄδειν ἑτοῖμος, ἥδ' ὑπορχ. φόβῳ.* ⏚. **1024** *ἕως δέ τ'* is written

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phor, not so much in *ἡνιοστρόφου* as in the coming *δύσαρκτοι*. In point of grammar they go with *τελεῖ*.

1021 sq. **ἐξωτέρω φέρουσι**: 'are beginning to carry me somewhat afield.' He is still sane as yet (1024). Cf. *P. V.* 909 *ἔξω δὲ δρόμου φέρομαι λύσσης | πνεύματι μάργῳ* (with a difference in the metaphor), *Ag.* 1244 *τὰ δ' ἄλλ' ἀκούσας ἐκ δρόμου πεσὼν τρέχω*, Eur. *Bacch.* 853 *ἔξω δ' ἐλαύνων τοῦ φρονεῖν*, Soph. *El.* 724 *ἄστομοι | πῶλοι βίᾳ φέρουσιν*, Xen. *Eq.* 3. 5 *ἐκφέρειν*, Verg. *Georg.* 1. 513 *Fertur equis auriga neque audit currus habenas*, *sup.* 79 (n.).—**γάρ**: for the position cf. *Ag.* 232 *βροτοὺς θρασύνει γὰρ κ.τ.λ.* and see Jebb on Soph. *Phil.* 1450.—**δύσαρκτοι**: *Pers.* 196 *ἐν ἡνίαισί τ' εἶχον εὔαρκτον στόμα.*

1022 sq. **πρὸς δὲ καρδίᾳ κ.τ.λ.** Fears sings at the heart and makes it dance, though resentfully, to the tune. The notion is apparently that of a corybantic state induced by a crooning song or spell (*ἐπῳδή*). Cf. Plat. *Ion* 536 B *κατέχει ἐξ Ὁμήρου καὶ ἐπειδὰν μέν τις ἄλλου του ποιητοῦ ᾄδῃ, καθεύδεις,...ἐπειδὰν δὲ τούτου τοῦ ποιητοῦ φθέγξηταί τις μέλος, εὐθὺς ἐγρήγορας καὶ ὀρχεῖταί σου ἡ ψυχή κ.τ.λ.*, *Ag.* 966 *τίπτε μοι τόδ' ἐμπέδως | δεῖμα προστατήριον | καρδίας τερασκόπου ποτᾶται, | μαντιπολεῖ δ' ἀκέλευστος ἄμισθος ἀοιδὰ κ.τ.λ.*, *sup.* 166 *ὀρχεῖται δὲ καρδία φόβῳ*.—**ἕτοιμος**: 'eager' (446 n.).—**ἥ**. For this demonstr. cf. *S. c. T.* 17 *ἥ γὰρ νέους ἕρποντας εὐμενεῖ πέδῳ... | ἐθρέψατ', Eum.* 7 *δίδωσι δ' ἥ γενέθλιον δόσιν | Φοίβῳ*, and, for the accent, see crit. n.—**ὑπορχεῖσθαι**: 'dance to its lead.' Cf. *ὑπάδειν* and the familiar use of *ὑπό* with gen. or dat. (28 n.), *e.g. ὑπ' αὐλοῦ, ὑπ' αὐλητῆρι.*—**κότῳ**: 'with wrath,' *i.e.* indignantly, but helplessly, yielding to the afflatus (cf. 36 n.). The dat. is modal, as in Thuc. 2. 85 *ὀργῇ οὖν ἀπέστελλον*, Xen. *Cyr.* 4. 2. 21 *ἴωμεν ῥώμῃ καὶ θυμῷ ἐπὶ τοὺς πολεμίους* and the common *σιωπῇ, κόσμῳ* &c. There seems to be no warrant for Paley's assertion that 'by *κότος* any sort of excitement is occasionally meant.' Verrall takes the dat. as dependent on the verb, 'to dance to his angry mood.'

1024 sqq. **κηρύσσω φίλοις**: 'I make my appeal to (all) friends' (viz. to support my cause; 1038 sq.). Cf. *sup.* 4 *κηρύσσω πατρί.* The verb at the same time implies a formal declaration of his claim before the law.—**κτανεῖν τέ φημι**: **τε** is exegetic; 'Yes, I maintain....'—**μητέρ'**: *i.e.* '*though* my mother,' the justification lying in the antithetic **πατροκτόνον** ('because she slew my father'). The attitude is more uncompromising than in Eur. *Or.* 546 *ἐγὼ δ' ἀνόσιός εἰμι μητέρα κτανών, | ὅσιος δέ γ' ἕτερον ὄνομα, τιμωρῶν πατρί.*—**μίασμα**: of a person *Ag.* 1645; cf. 15 (n.), 1000 (n.). The expression is cumulative. Her sin is not merely towards me and mine: she is a pollution to all the country.

κτανεῖν τέ φημι μητέρ' οὐκ ἄνευ δίκης,
πατροκτόνον μίασμα καὶ θεῶν στύγος·
καὶ φίλτρα τόλμης τῆσδε πλειστηρίζομαι
τὸν πυθόμαντιν Λοξίαν, χρήσαντ' ἐμοὶ
πράξαντι μὲν ταῦτ' ἐκτὸς αἰτίας κακῆς
εἶναι, παρέντα δ'—οὐκ ἐρῶ τὴν ζημίαν·
τόξῳ γὰρ οὔτις πημάτων προσίξεται.
καὶ νῦν ὁρᾶτέ μ', ὡς παρεσκευασμένος
ξὺν τῷδε θαλλῷ καὶ στέφει προσίξομαι
μεσόμφαλόν θ' ἵδρυμα, Λοξίου πέδον,
πυρός τε φέγγος ἄφθιτον κεκλημένον,
φεύγων τόδ' αἷμα κοινόν· οὐδ' ἐφέστιον

by m in a space which M had left blank. Cf. 1018. **1026** πατροκτόνων M, but corrected. **1027** τῆσδ' ἐπιστηρίζομαι Hartung. **1029** πράξαντα Portus.

1027 φίλτρα τόλμης τῆσδε κ.τ.λ. Lit. 'as the influence which drove me to this stern deed I offer the highest warrant, Loxias.'—**φίλτρα**: more boldly still Pind. *O.* 13. 68 ἄγε φίλτρον τόδ' ἵππειον δέκευ (=χαλινὸν τόνδε).—**πλειστηρίζομαι.** Though the meaning can only be conjectured, it can be approached with some degree of confidence. The derivation is from πλειστήρης, a word which is extant only in *Eum.* 766 εἰς ἅπαντα πλειστήρη χρόνον | ὁρκωμοτήσας. In that place it is customary to join πλειστήρη χρόνον, but the construction may very well be πλειστήρη ὁρκωμοτήσας εἰς ἅπαντα χρόνον and the meaning 'giving the pledges (or warrant) of an oath.' If here πλειστηρίζομαι = πλειστήρη ποιοῦμαι, we obtain precisely the same sense for the adjective. The gloss καυχῶμαι in the MS, though free, is nevertheless an attempt to represent this meaning. The cognate verb πλειστηριάζω (or -άζομαι), which implies a noun *πλειστήρια (an ordinary formation of a word of price; cf. θρεπτήρια, σωτήρια), is quoted from the lexicographers (Hesych., Phot.) and Pollux (7. 14) in the sense πλείονος πωλεῖν οὗ ὠνήσατο (Phot.) or else 'sell to the highest bidder.' We have no reason to suppose that the verbs are synonymous, but, since πλεῖστος is ultimately the origin of both, we may guess that πλειστηριάζομαι = 'get the greatest (possible) offer' (in selling), while πλειστήρης = 'most effective (or valuable) as an offer (or guarantee),' *i.e.* πλείστου ἄξιος or ἀξιοχρεώτατος (viz. ἐγγυητής: cf. Ar. *Eccl.* 1064 ἀλλ' ἐγγυητάς σοι καταστήσω δύο | ἀξιόχρεως). Here no greater 'bail' or 'surety' can be given than that great God of the chief oracular seat, whose title Or. gives with impressive fulness.

1028 sqq. **χρήσαντ'**: not = τὸν χρήσαντα, but 'in that he bade me.'—**ἐμοὶ**: 'me and none other.'—**εἶναι.** χρῆσαι is treated as a verb of commanding, and neither ἔσεσθαι nor ἂν εἶναι is required. In orat. rect. the oracle would say to Orestes ἴσθι or, of him, ἔστω. (See 143 λέγω φανῆναι with note.) Similarly after **παρέντα** (with its familiar change to accus. and infin. in place of dat. and infin.) the sentence would have proceeded with *e.g.* κακῶς ὀλέσθαι (not ἂν ὀλέσθαι). —[The subject of εἶναι might possibly be ταῦτ', but this is much less idiomatic.]—**οὐκ ἐρῶ τὴν ζημίαν**: an effective aposiopesis and dramatically necessary in order to avoid any repetition of the description *sup.* 270—295.

1031 τόξῳ γὰρ κ.τ.λ.: *Suppl.* 482 μίασμ' ἔλεξας οὐχ ὑπερτοξεύσιμον. He who aims at a description will find his arrow fall short of the mark. The notion is the same as in Xen. *An.* 3. 3. 7 οἱ ἀκοντισταὶ βραχύτερα ἠκόντιζον ἢ ὡς ἐξικνεῖσθαι τῶν σφενδονητῶν. Klausen quotes Hom. *Od.* 12. 84 οὐδέ κεν ἐκ νηὸς γλαφυρῆς αἰζήιος ἀνὴρ | τόξῳ ὀιστεύσας κοίλον σπέος εἰσαφίκοιτο. Compare the opposite expression τυχεῖν λέγοντα (= ἐφικέσθαι λέγοντα: cf. Hdt. 7. 9 τὰ ἄλλα λέγων ἐπίκεο ἄριστα καὶ ἀληθέστατα).—**πημάτων**

say: It was with right I slew my mother, being my father's murderess, an unclean thing and an abhorrence to the gods. And, for the spells that nerved me to such a deed, I offer for full warrant Loxias, the seer of Pytho, and his oracle to me, that, if I did this deed, I should be clear of blame, while if I passed it by—I will not tell the penance, for no bolt can e'er be shot to reach such height of woe.

He assumes the suppliant tokens.]

And now, behold. Armed with this branch and wreath I will go suppliant to the shrine, mid-navel of the earth, demesne of Loxias, and to the bright blaze famed as 'Immortal,'—an exile from this shedding of kindred blood.

On the contrary παρέντι (1030) Turneb. But such variation is frequent with verbs *iubendi* or *permittendi*. **1031** στόχῳ A. Ludwig.—ῥημάτων Merkel.—ἐφίξεται Schütz, προσθίξεται Meineke, without need. †. **1036** καινόν Stanley.—ἐφ'

προσίξεται. The gen. may be used with all verbs of aiming and of reaching or missing the aim. Cf. Soph. *Aj.* 154 τῶν γὰρ μεγάλων ψυχῶν ἰεὶς | οὐκ ἂν ἁμάρτοις, Eur. *Bacch.* 1099 θύρσους ἴεσαν δι' αἰθέρος | Πενθέως, *El.* 612 τοῦδ' ἂν ἐξικοίμεθα. Kühner-Gerth[3], p. 351.

1032 sq. **καὶ νῦν κ.τ.λ.**, *i.e.* 'and, as he is responsible, I now betake myself to him.'

1033 τῷδε: taking it up as he speaks. —**θαλλῷ καὶ στέφει** = θαλλῷ ἐστεμμένῳ. The θαλλός was a κλάδος ἐλαίας (Hesych.) and the στέφος of white wool. Cf. *Eum.* 43 ἐλαίας θ' ὑψιγέννητον κλάδον, | λήνει μεγίστῳ σωφρόνως ἐστεμμένον, *Suppl.* 21 σὺν τοῖσδ' ἱκετῶν ἐγχειριδίοις, | ἑριοστέπτοισι κλάδοισι, *ibid.* 197 λευκοστεφεῖς | ἱκετηρίας, ἀγάλματ' αἰδοίου Διός, Soph. *O. T.* 3 ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι, Liv. 24. 30 *ramos oleae ac velamenta alia supplicum porrigentes*. There is no authority for supposing that suppliants wore a wreath upon their heads. See note to *Suppl.* 635 (=664 Weckl.). The technical name for the ἱκτὴρ θαλλός (Eur. *Suppl.* 10) was ἱκετηρία (Hdt. 7. 141).—**προσίξομαι**: cf. προσίκτωρ (*Eum.* 444), ἀφίκτωρ, προστρόπαιος.

1034 μεσόμφαλον ... ἕδρυμα: 'the shrine of the mid-navel,' *i.e.* containing the ὀμφαλός which is the centre of the earth (Eur. *Ion* 223 ἆρ' ὄντως μέσον ὀμφαλὸν | γᾶς Φοίβου κατέχει δόμος; answered by στέμμασί γ' ἐνδυτόν· ἀμφὶ δὲ Γοργόνες, Strab. 9. p. 420, &c.). Cf. *S. c. T.* 733 μεσομφάλοις Πυθικοῖς χρηστηρίοις, Eur. *Or.* 331 μεσόμφαλοι...μυχοί. The ὀμφαλός was a white stone (Paus. 10. 163) of a conical or oval shape (as is shewn in vase-paintings, *e.g. ap.* Baumeister, *Denkmäler*, p. 1110) and was covered with fillets (τεταινιωμένος Strab. *l.c.*). That it was not situated in the oracular ἄδυτον itself is clear from *Eum.* 39 sq. (where the priestess is only approaching the πολυστεφὴς μυχός).—**Λοξίου πέδον**: 'the (holy) ground (or demesne) of Loxias.' Orestes finds comfort in dwelling upon the special sanctity of his place of refuge. With the expression cf. Eur. *I. T.* 972, *Andr.* 1085 Φοίβου πέδον.

1035 φέγγος ἄφθιτον. Stanley quotes Plut. *Num.* 9 τῆς Ἑλλάδος ὅπου πῦρ ἄσβεστόν ἐστιν, ὡς Πυθοῖ καὶ Ἀθήνησιν, οὐ παρθένοι, γυναῖκες δὲ πεπαυμέναι γάμων ἔχουσι τὴν ἐπιμέλειαν, *Mor.* p. 385 οἷον ἐπὶ τοῦ πυρὸς τοῦ ἀθανάτου τὸ καίεσθαι μόνον αὐτόθι τῶν ξύλων ἐλάτην, Callim. *Apoll.* 83 ἀεὶ δέ τοι ἄενον πῦρ, | οὐδέ ποτε χθιζὸν περιβόσκεται ἄνθρακα τέφρη.—**ἄφθιτον κεκλημένον**: obviously not 'called the undying,' but 'famed as the undying'; cf. Hom. *Il.* 11. 757 Ἀλεισίου ἔνθα κολώνη | κέκληται, Pind. *N.* 9. 41 ἔνθα Ῥέας πόρον ἄνθρωποι καλέουσι, Soph. *O. T.* 1452 ἔνθα κλῄζεται | οὐμὸς Κιθαιρών ('where is Cithaeron, famed as mine' Jebb).

1036 sq. **φεύγων**: a necessary consequence of such homicide; cf. Eur. *Suppl.* 148 αἷμα συγγενὲς φεύγων χθονός, *Hipp.* 35, Dem. *Aristocr.* 633.—**τόδ' αἷμα κοινόν**. The noun and adj. form one notion. Cf. 740 τὰ μὲν γὰρ ἄλλα... ἄλγη δύσοιστα and note.—**κοινόν** = συγγενές: Soph. *Ant.* 201 ἠθέλησε δ' αἵματος | κοινοῦ πάσασθαι, *ibid.* 1 ὦ κοινὸν αὐτάδελ-

ἄλλην τραπέσθαι Λοξίας ἐφίετο.
τὰ δ' ἐν χρόνῳ μοι πάντας Ἀργείους λέγω
καὶ μαρτυρεῖν μὴ νηλεῶς <πορεῖν μ' ὅσα
ἐς τὴν τεκοῦσαν μέλε'> ἐπορσύνθη κακά.
ἐγὼ δ' ἀλήτης τῆσδε γῆς ἀπόξενος
ζῶν καὶ τεθνηκὼς τάσδε κληδόνας λιπών.

ΧΟ. ἀλλ' εὖ γ' ἔπραξας, μηδ' ἐπιζευχθῇ στόμα
φήμῃ πονηρᾷ μηδ' ἐπιγλωσσῶ κακὰ

ἑστίαν Turneb., less idiomatically. ♀. **1037** ἄλλῃ Herm. ♀. **1039** *καὶ μαρτυρεῖν μοι μενέλεως ἐπορσύνθη κακά* M, which I have endeavoured to correct. *μοι*=*μὴ* in pronunciation and *μηνῆλεως* produced *μενέλεως*. 'Duorum versuum reliquias consarcinatas esse monuit Franz' (Weckl.). *μέλε'* has been already suggested by Herm. (*ἐκμαρτυρεῖν ᾗ μέλε' ἐπορσύνθη κακά*). See the Commentary and, for conjectures, Wecklein's Appendix.—For *καὶ μαρτυρεῖν* Wakefield gave *καταμαρτυρεῖν*

φον Ἰσμήνης κάρα.—**οὐδ'**...**ἐφίετο**: to be understood as *ἐφίετο μὴ* (cf. *οὔ φημι, οὐ κελεύω* &c.).—**ἐφέστιον**=*ἱκέτην*: Hom. *Od.* 7. 248 *τὸν δύστηνον ἐφέστιον, Suppl.* 370 *οὗτοι κάθησθε δωμάτων ἐφέστιοι | ἐμῶν, Eum.* 580 *ἱκέτης δ' ἀνὴρ καὶ δόμων ἐφέστιος | ἐμῶν, ibid.* 672, Eur. *Med.* 713 &c. The word is to be joined closely with *τραπέσθαι*, which thus becomes equivalent to *προστραπέσθαι* (*Eum.* 205 *καὶ προστραπέσθαι τούσδ' ἐπέστελλον δόμους*).—**ἄλλην τραπέσθαι**: sc. *ὁδόν*. Cf. Eur. *El.* 1046 *ἐτρέφθην ἤνπερ ἦν πορεύσιμον*, Luc. *Hermot.* 26 *οὐ γὰρ οἶδα ἥντινα τραπόμενος ἀφικοίμην ἄν, ibid.* 27 *ὁ τὴν Πλάτωνος τραπόμενος*, Eur. *Hec.* 163 *ποίαν, ἢ ταύταν ἢ κείναν, | στείχω; Andr.* 650 *ἦν χρῆν σ' ἐλαύνειν τὴν ὑπὲρ Νείλου ῥοάς, Med.* 384 *κράτιστα τὴν εὐθεῖαν*, Hdt. 1. 11, &c.

1038 sq. **τὰ δ' ἐν χρόνῳ κ.τ.λ.** See crit. n. The first line in M is unexceptionable; the second is without meaning or metre. The causes of corruption can only be guessed at, but the view here taken is that parts of two different lines have been accidentally combined, the eye of the copyist having been attracted from one verse to the next by a certain similarity in letters occurring at the same point of the line. Such a similarity exists in the case of **-νηλεωσπορειν-** standing above **-μελεεπορσυν-**. There is no place for *Μενέλεως* in the context. He could not be thus abruptly introduced, even if we supposed Orestes to assume that Menelaus would become regent of Argos in the absence of a responsible ruler (Eur. *I. T.* 929). For the words provisionally inserted in the text we may illustrate **πορεῖν** by Pind. *P.* 4. 530 *μήτ' ὧν τινι πᾶμα πορῶν, ἀπαθὴς δ' αὐτὸς πρὸς ἀστῶν, P. V.* 966 *ἄθλον ἂν...ἀλγίω πόροι*, and **μέλε'** by *sup.* 1005, *Suppl.* 118 *πάθεα μέλεα, Ag.* 717 *μέλεον αἷμα*.

τὰ δ' is much better than **τάδ'**. Lit. 'but as regards those things' (viz. of which I was speaking). He reverts to his appeal and assertion of 1024 sq., and makes the same proclamation in other terms.—**ἐν χρόνῳ**: not simply *ἐν* (*τῷ*) *δίκῃ* (985), but 'in (all) time to come.'—**λέγω**=*κελεύω*: 551 *τούσδ' ἔν τι ποιεῖν, τοὺς δὲ μή τι δρᾶν λέγων, S. c. T.* 1033 *αὐδῶ πόλιν σε μὴ βιάζεσθαι, Ag.* 518 *θεοὺς...προσαυδῶ ...δέχεσθαι*, Soph. *Phil.* 101 *λέγω σ' ἐγὼ δόλῳ Φιλοκτήτην λαβεῖν, Trach.* 136, *Aj.* 1047 *σὲ φωνῶ...μὴ συγκομίζειν*. So *προὐννέπω* (Soph. *Trach.* 227), *ἐννέπω* (*O. T.* 350), *προσεννέπω* (Pind. *I.* 5. 17).—**καὶ μαρτυρεῖν**: *i.e.* not only to know and recognise this truth, but to do more, to testify for me. [The conjecture **ἐκμαρτυρεῖν**, though not necessary, is plausible, whether in the technical sense of bearing witness *in absentia* (Orestes being abroad and submitting to his accusation there), or in the wider sense *palam testificari* (cf. *Eum.* 464 and Sandys on Arist. *Const. Ath.* 7. § 4)].—***μὴ νηλεῶς**. His attitude throughout justifies this assertion. Cf. 464 sqq., 1014.—**ἐπορσύνθη κακά**: *Pers.* 270 *φράσαιμ' ἂν οἳ' ἐπορσύνθη κακά*.

1040 **ἐγὼ δ'**. Though it would be

That way, none other, did Loxias bid me turn forrefuge.
And, as for that fell work, let every Argive in time to come e'en bear me witness that I wrought it not ruthlessly. Meanwhile I go, a wanderer, made alien from this land, leaving behind me, whether I live or die, this to be said of me.

ΧΟ. Nay, thy deed was right and good. Therefore, yoke not thy tongue to inauspicious words, nor utter evil bodings,

(*καμμ-* Bothe) with the opposite sense, Herm. *ἐκμαρτυρεῖν*. ♱. **1040** *ἐγῷδ'* Jacobs, *φεύγω δ'* Weil. *ἔρρω δ'* would be easiest, if needed. ♱. *ἐγὼ δ' ἀλήτης εἶμι γῆς* Dobree, *ἀποξενῶ* Bothe. Herm. imagined a lacuna after 1041. **1042** M has no person-sign.—*εὖ τε πράξας* M, corr. Tyrwhitt. *εὖ τ' ἔπραξας μήτ'* Heath. ♱. *εὖ γε πράξας μήτ'...μήτ'* Porson.—*ἐπιζεύχθη* M, *ἐπιζευχθῆς* Heath, *ἐπιζεύξης* Paley. **1043** *φῆμαι πονηραὶ* M (with *ζτ* in marg.), corr. Heath. The corruption to *φῆμαι* arose when the dat. *πονηραῖς* was read as plural. *φήμαις πονηραῖς* Auratus.

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easy to emend with **ἔρρω** (cf. *Eum.* 885 *ἄτιμος ἔρρειν τοῦδ' ἀπόξενος πέδου*), the text is actually superior. The pronoun is antithetic to *Ἀργείους* ('meanwhile *I*...') and the absence of *εἰμί* is no loss to the pathos of the words. Nor is it grammatically peculiar: cf. *Eum.* 783 *ἐγὼ δ' ἄτιμος ἀ τάλαινα βαρύκοτος*. It might be argued also that Or. breaks down with emotion and the approaching madness.—**ἀλήτης**: see 132 *ἀλώμεθα* (n.). The same expressions occur in *Ag.* 1281 *φυγὰς δ' ἀλήτης τῆσδε γῆς ἀπόξενος*.

1041 ζῶν καὶ τεθνηκώς. These words might belong either to *ἀπόξενος* (cf. 680 *ἐς τὸ πᾶν ἀεὶ ξένον*) or to what follows, but the latter connection is strongly supported by Soph. *El.* 984 (quoted by Con.) *τοιαῦτά τοι νὼ πᾶς τις ἐξερεῖ βροτῶν, | ζώσαιν θανούσαιν θ' ὥστε μὴ 'κλιπεῖν κλέος*.—**τάσδε κληδόνας**: 'this as my reputation' (viz. that of v. 1039). Wecklein's 'den Ruf eines Muttermörders' can hardly be gathered from the context, which it suits less well.

1042 sq. **εὖ γ' ἔπραξας κ.τ.λ.** See crit. n. The choice of reading lies between this and **εὖ τ' ἔπραξας μήτ'... μηδ'**... For the latter is quoted *Suppl.* 225 *ἀλλ' εὖ τ' ἔπεμψεν εὖ τε δεξάσθω χθονί*, but there *εὖ* is repeated and the antithesis of *πέμψαι* to *δέξασθαι* is direct. Moreover **ἀλλ'** here='nay,' and **γε** lends exactly the right tone, by which **εὖ** is opposed to **πονηρᾷ** and **ἔπραξας** to **φήμῃ** (the *ἔργον* to the *λόγος*). The sense is 'Nay, you have *done* (and fared) *well*, let your *words* be in keeping.'—**μηδ'**...**μηδ'**...=*καὶ μὴ*... *μηδ'*, the clause of the second negative being an attachment to that of the first.—**μηδ' ἐπιζευχθῇ κ.τ.λ.** Lit. 'and let not your mouth be harnessed to an ill-omened utterance.' In this metaphor the tongue is the car (cf. *Eum.* 408 *πώλοις ἀκμαίοις τόνδ' ἐπιζεύξασ' ὄχον*) and the *φήμη* the steed which threatens to run away with it (*sup.* 1021). Had the *φήμη* been the car, the verb would have been *ὑποζευχθῇ* Soph. *Aj.* 24). We must not judge of the naturalness of the Greek metaphor by an English standard (cf. 672 n.). Its apparent strangeness is in a large measure removed if we render *στόμα* by 'tongue,' as we frequently must; cf. *Ag.* 1246 *εὔφημον, ὦ τάλαινα, κοίμησον στόμα*, Soph. *O. T.* 671 *τὸ γὰρ σόν, οὐ τὸ τοῦδ', ἐποικτίρω στόμα | ἑλεινόν*.—**φήμῃ πονηρᾷ** (=*verbis male ominatis*): the opposite of *εὐφημία*. The reference is not to *τάσδε κληδόνας*, but to the tone of *ἀλήτης ...τεθνηκώς* and particularly the *δυσφημία* of the last word. For the sense of *φήμη* (defined by Favorinus as *λόγος δηλωτικὸς μέλλοντός τινος, ἐξ αὐτομάτου λαλουμένη*) cf. Plat. *Legg.* 878 A *φήμης ἕνεκα ἐπονομάζοντος*, Ar. *Av.* 720 *φήμη γ' ὑμῖν ὄρνις ἐστί*, Eur. *Tro.* 410, and *ἐπιφημίζεσθαι*.—**ἐπιγλωσσῶ**: *ominare*. Hesych. has *ἐπιγλωσσῶ· ἐποιωνίζου διὰ γλώσσης· Αἰσχύλος Ἡρακλείδαις*. Cf. Ar. *Lys.* 37 (with Phot. *οὐκ ἐπιγλωττήσομαι· οὐ βλασφημήσω*). In *P. V.* 960 *σύ θην ἃ χρῄζεις, ταῦτ' ἐπιγλωσσᾷ Διός* the sense, though somewhat different, is cognate ('utter ill bodings'), and one schol. there explains by *ἐποιωνίζῃ κατὰ τοῦ Διός*.

ἐλευθερώσας πᾶσαν Ἀργείων πόλιν,
δυοῖν δρακόντοιν εὐπετῶς τεμὼν κάρα. 1045
ΟΡ. ἆ ἆ·
δμωαὶ γυναῖκες, αἵδε, Γοργόνων δίκην
φαιοχίτωνες καὶ πεπλεκτανημέναι
πυκνοῖς δράκουσιν· οὐκέτ' ἂν μείναιμ' ἐγώ.
ΧΟ. τίνες σε δόξαι, φίλτατ' ἀνθρώπων πατρί,
σροβοῦσιν; ἴσχε, μὴ φοβοῦ νικῶν πολύ. 1050
ΟΡ. οὐκ εἰσὶ δόξαι τῶνδε πημάτων ἐμοί·
σαφῶς γὰρ αἵδε μητρὸς ἔγκοτοι κύνες.

1044 ἠλευθέρωσας Blomf. (with colon at κακά). ⏚.—ἀργείην M, Ἀργείων Guelf. (but altered), Ἀργείαν Porson. **1046** The person-sign is absent.—ποῖαι γυναῖκες αἵδε Herm. (δειναὶ Burges). ⏚. For δμωαὶ (not δμφαὶ) cf. 83. **1047** φαιαχίτωνες H. L. Ahrens, φαιοκχίτωνες Hermann's earlier text, φαιοὶ χιτῶνες Bothe. ⏚. **1048** Tzetzes (Cramer, *Anec. Ox.* 3, p. 358) inadvertently cites the line with δεινοῖς

1044 sq. **ἐλευθερώσας...τεμὼν**: 'after freeing...by cutting off.' The thought is the same as in v. 1050. For the two participles cf. 71 sq. (n.), 284.—**δυοῖν δρακόντοιν**: a feat like that of the infant Herakles (Theoc. 24. 13 sqq.). There is an allusion to the deliverance of districts infested by monsters (*e.g.* the Python before Delphi, the Hydra of Lerna, the Sphinx before Thebe, and the mediaeval 'dragons'). In this instance there were two at once (cf. διπλῆν τυραννίδα 971).—**εὐπετῶς**: *i.e.* 'and easily withal.' The implication is that Heaven was favourable.

1046 **δμωαὶ γυναῖκες**. There is a touch of pathetic helplessness in this appeal to the loyal and sympathetic servants. Cf. 83 (n.).—**αἵδε**: 'yonder (they are).' It is evident (from v. 1059) that the Erinyes are not actually presented on the stage. For spectacular purposes Aesch. might have chosen to introduce them with a view to an effective conclusion to the piece, but (apart from considerations of economy in machinery and χορηγία) such a course, artistically regarded, is distinctly ἀτεχνότερον (Ar. *Poet.* 6. § 19). The situation is made dramatically powerful by the behaviour of Orestes, and for the Furies to be seen chasing him from the stage would take from the ethical impressiveness of the ἔξοδος. In the *Eumenides* the Furies must of course be represented in visible form throughout, but the two dramas, though associated in a trilogy, are complete creations in themselves, and the poet has every reason for not forestalling the ὄψις of the later play. The remark of Pollux (4. 132) concerning the ἀναβαθμοί, ἀφ' ὧν ἀνέβαινον Ἐρινύες is general, and has no reference to the present piece.—**Γοργόνων δίκην**: cf. *Eum.* 48 οὔτοι γυναῖκας ἀλλὰ Γοργόνας λέγω (a comparison withdrawn in the next line). The point of resemblance lies in the wreathing snakes and the blood-curdling looks (*P. V.* 825 δρακοντόμαλλοι Γοργόνες, Eur. *Or.* 261 γοργῶπες Ἐρινύες, Apollod. II. 4. 2. 7 εἶχον δὲ αἱ Γοργόνες κεφαλὰς περιεσπειραμένας φολίσι δρακόντων).

1047 sq. **φαιοχίτωνες**. For the quantity see 809 (n.) and Kühner-Blass[3] I. p. 312. Tzetzes (Cramer *Anecd. Ox.* p. 358) quotes the line along with one from Hipponax (ἦν αὐτὸν ὄφις τὼντικνήμιον δάκῃ) as an example of lengthening before an aspirate. Poets, however, not unfrequently lengthen a vowel also before a liquid, nasal or sibilant in words metrically unmanageable or difficult. Cf. *S. c. T.* 475 Ἱππομέδοντος (which Priscian quotes with Ἀλφεσίβοιαν from Soph. *fr.* 796), *ibid.* 534 Παρθενοπαῖος (as in Eur. *Suppl.* 889), Soph. *Aj.* 210 Τελεύταντος. So Hdt. 7. 159 ἦ κε μέγ' οἰμώξειεν ὁ Πελοπίδης Ἀγαμέμνων should presumably be read as a hexameter. Authority for the license with liquids and nasals was found in Epic, which had generalised the practice from cases where lengthening was originally obligatory (*e.g.* with λήγω, μοῖρα, νιφάς = *σλήγω, *σμοῖρα, *σνιφάς). —The sense of φαιός is 'dun' (*fuscus*). φαιόν· χρῶμα σύνθετον ἐκ μέλανος καὶ

when thou hast freed the whole realm of Argives by lopping with this ease the heads of its two serpents.

Or. Ah! Ah! Ye serving-women, see them yonder, in dusky gowns, and coiled o'er with swarming snakes, like Gorgons! No more tarrying for me!

Cho. What fancies are tossing thee, thou father's true son, if ever such there was? Stay; have no fear; thy victory is great.

Or. To me these visitations are no fancies. Without a doubt yon are the angry sleuth-hounds of my mother.

δράκουσιν. But πυκνοῖς is manifestly preferable.—ἀμμείνοιμ' M, ἂν μείναιμ' Tzetzes. **1049—1061** M gives the παράγραφος at each change of speaker. **1049** πάλιν for πατρί Erfurdt, περὶ Burges, πάτρᾳ Schwerdt, missing a point. **1050** στροβοῦσιν is made from στροβῶσιν by M.—μὴ φόβου νικῶ Porson, followed by some editors. But πολύ becomes intolerably flat and the idiom is dearly purchased. **1052** σαφεῖς conj. Wecklein.—μη πρὸς M, but corrected.

λευκοῦ, ἤγουν μύινον (Phot.). Cf. Plat. *Rep.* 585 A, where it is distinguished from μέλαν. Elsewhere the dress of the Furies is called 'black' (*Eum.* 372 ἠμετέραις ἐφόδοις μελανείμοσιν, *S. c. T.* 686 μελάναιγις...Ἐρινύς), but poetically and popularly μέλας is used without precision for a dark or swart colour. Thus the Furies are also μέλαιναι in complexion (Eur. *El.* 1345 χρῶτα κελαιναί, *Or.* 321 μελάγχρωτες, *ibid.* 408 νυκτὶ προσφερεῖς).

πεπλεκτανημέναι. In [Hes.] *Scut.* 233 the snakes of the *Gorgons* are two in number and are about the waist. In the picture reproduced in Baumeister *Denkm.* p. 1116 the Furies have snakes twined round their arms; *ibid.* p. 1118 snakes coil round head and arms, but do not form the hair. Cf. Eur. *El.* 1345 χειροδράκοντες (whereas *Or.* 256 τὰς αἱματωποὺς καὶ δρακοντώδεις κόρας and *I. T.* 287 δειναῖς ἐχίδναις εἰς ἔμ' ἐστομωμένη are indefinite). Pausanias (1. 28. 6) remarks πρῶτος δὲ σφισιν Αἰσχύλος δράκοντας ἐποίησεν ὁμοῦ ταῖς ἐν τῇ κεφαλῇ θριξὶν εἶναι· τοῖς δὲ ἀγάλμασιν...ἔπεστιν οὐδὲν φοβερόν. There is, however, nothing of Aeschylus extant to prove the assertion, and here it is more natural to conceive of the Eumenides as corresponding to the paintings above-mentioned. Moreover πλεκτάνη, as used of the tentacles of the cuttle-fish, points to the same conception.—As Klausen hints, the serpents symbolise μάσματα. Cf. *Suppl.* 271 sqq.

1049 sq. **δόξαι**: '(mere) fancies.' Cf. *Ag.* 287 οὐ δόξαν ἂν λάβοιμι βριζούσης φρενός, and, for the situation, Shaksp. *Haml.* 3. 4. 134, where the Queen says to Hamlet, who sees the Ghost, *This is the very coinage of your brain: | This bodiless creation ecstasy | Is very cunning in.*—**φίλτατ' ἀνθρώπων πατρί**: an expression both of justification and encouragement. The deed must be regarded from its other aspect, as an act of rare loyalty to a father (cf. 272, 434, 825, 926, 1025 sq.). The *pietas* implied in **φίλτατ'** is reciprocal, *i.e.* loyalty from Orestes, gratitude (and therefore help) from Agamemnon.

στροβοῦσιν = χειμαίνουσιν. Cf. 201 οἵοισιν ἐν χειμῶσι ναυτίλων δίκην | στροβούμεθ', *Ag.* 1214 ὑπ' αὖ με δεινὸς ὀρθομαντείας πόνος | στροβεῖ ταράσσων φροιμίοις <δυσηνέμοις> (as we should probably read, the loss of the last word having been occasioned by the occurrence of δόμοις ἐφημένους in the next line, from which ἐφημένους was accidentally substituted for δυσηνέμοις and, on a later recension, omitted as meaningless). The metaphor is thus the same as in *P. V.* 670 θεόσσυτον χειμῶνα, and *ibid.* 909 ἔξω δὲ δρόμου φέρομαι λύσσης | πνεύματι μάργῳ, Soph. *Aj.* 206 Αἴας θολερῷ | κεῖται χειμῶνι νοσήσας.—**νικῶν πολύ**: lit. 'seeing that thou art by far the victor.' Cf. 1045 εὐπετῶς. The particip. = νενικηκώς (326 n.). For πολύ with the quasi-comparative (=κρείσσων εἶ) cf. Soph. *Aj.* 1357 νικᾷ γὰρ ἀρετή με τῆς ἔχθρας πολύ, Thuc. 7. 34, Ar. *Ach.* 651 &c.

1052 **σαφῶς**: 'beyond doubt.' Cf. Eur. *Or.* 259 ὁρᾷς γὰρ οὐδὲν ὧν δοκεῖς σάφ' εἰδέναι.—**ἔγκοτοι κύνες**: 923 (n.).

ΧΟ. ποταίνιον γὰρ αἷμά σοι χεροῖν ἔτι·
ἐκ τῶνδέ τοι ταραγμὸς ἐς φρένας πίτνει.
ΟΡ. ἄναξ Ἄπολλον, αἵδε πληθύουσι δή,
κἀξ ὀμμάτων στάζουσιν αἷμα δυσφιλές.
ΧΟ. ἆσσ' οὐ καθαρμός· Λοξίου δὲ προσθιγών,
ἐλεύθερόν σε τῶνδε πημάτων κτίσει.
ΟΡ. ὑμεῖς μὲν οὐχ ὁρᾶτε τάσδ', ἐγὼ δ' ὁρῶ·
ἐλαύνομαι δέ, κοὐκέτ' ἂν μείναιμ' ἐγώ.
ΧΟ. ἀλλ' εὐτυχοίης, καί σ' ἐποπτεύων πρόφρων
θεὸς φυλάσσοι καιρίοισι συμφοραῖς.

ὅδε τοι μελάθροις τοῖς βασιλείοις
τρίτος αὖ χειμὼν
πνεύσας γονίας ἐτελέσθη.
παιδόμοροι μὲν πρῶτον ὑπῆρξαν
μόχθοι τάλανές τε Θυέστου·
δεύτερον ἀνδρὸς βασίλεια πάθη,

1054 σοι Herm. ϟ.—πιτνεῖ M. **1055** πληθύουσαι M, corr. Turneb. **1056** στάζουσι νᾶμα Burges, speciously. **1057** εἶσσ' ὁ (made from εἶσω) M, which I correct. Confusion arose from the pronunciation εσσου=αισσου. εἶσω Turneb., but the ritual did not permit this (see Klausen's note), εἶς σοι Erfurdt, οἶσθ' οὗ Wieseler,

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1053 sq. **ποταίνιον γὰρ κ.τ.λ.** On the contrary, after the purification, *Eum.* 280 *βρίζει γὰρ αἷμα καὶ μαραίνεται χερός*. The latter place shews that αἷμα is not the actual stain of blood, but the pollution of the deed.—**ἐκ τῶνδέ τοι κ.τ.λ.** The expression is generic: 'in such a case, you know, distraction falls on men's wits.' For this effect cf. *Ag.* 1428 *φονολιβεῖ τύχᾳ φρὴν ἐπιμαίνεται*.

1055 sq. **Ἄπολλον**: sc. ἀλεξητήριε, as well as the God actually responsible for the deed.—**πληθύουσι δή**: 'they grow many, many.'—**κἀξ ὀμμάτων κ.τ.λ.**: *Eum.* 54 *ἐκ δ' ὀμμάτων λείβουσι δυσφιλῆ λίβα*, Eur. *Or.* 256 *τὰς αἱματωποὺς...κόρας*, *Andr.* 958.

1057 **ἆσσ' οὐ κ.τ.λ.** See crit. n. ἆσσε=σπεῦδε: cf. Soph. *Trach.* 395 *ὡς ἐκ ταχείας σὺν χρόνῳ βραδεῖ μολὼν | ἄσσεις, O. C.* 1499 <σπεῦσον>, ἄισσ', ὦναξ, *Aj.* 31.—**καθαρμός**: *Eum.* 282 *ποταίνιον γὰρ ὂν* (sc. αἷμα) *πρὸς ἑστίᾳ θεοῦ | Φοίβου καθαρμοῖς ἠλάθη χοιροκτόνοις*, *ibid.* 452 sq., *fr.* 327 *πρὶν ἂν παλαγμοῖς αἵματος χοιροκτόνου | αὐτός σε χράνῃ Ζεὺς καταστάξας χεροῖν*. For details of a καθαρμός of homicide see Apoll. Rhod. 4. 693—717.

Λοξίου δὲ προσθιγών. The nom. pendens (or 'provisional' nom.) is very common in Greek poetry, and the present instance is not more harsh than most. Cf. *sup.* 518, *Eum.* 95, 100 (*παθοῦσα δ' οὕτω δεινὰ πρὸς τῶν φιλτάτων, | οὐδεὶς ὑπέρ μου δαιμόνων μηνίεται*), 480, *Suppl.* 455, *Ag.* 996, Eur. *I. T.* 947 (*ἐλθὼν δ' ἐκεῖσε, πρῶτα μέν μ' οὐδεὶς ξένων | ἐκὼν ἐδέξαθ'*), *fr.* 411 (*πρὸς ἄνδρ' εἰπὼν ἕνα, | πύθοιντ' ἂν ἅστοὶ πάντες*), *Hec.* 970, *H. F.* 185 (*Δίρφυν δ' ἐρωτῶν, ἥ σ' ἔθρεψ', Ἀβαντίδα, | οὐκ ἂν σ' ἐπαινέσειεν*), *Tro.* 119, &c. The construction occurs in Homer (*Il.* 6. 510 *ὁ δ' ἀγλαΐηφι πεποιθώς, | ῥίμφα ἑ γοῦνα φέρει*, 5. 135) and is not rare in prose.

1061 sq. **ἀλλ' εὐτυχοίης κ.τ.λ.** These words are uttered as Or. leaves the stage. Cf. Soph. *O. T.* 1478 *ἀλλ' εὐτυχοίης, καί σε τῆσδε τῆς ὁδοῦ | δαίμων ἄμεινον ἢ 'μὲ φρουρήσας τύχοι*. Where such resemblances of expression occur, one dramatist is not borrowing from the other, but each is versifying a familiar form of parting blessing. —**ἐποπτεύων πρόφρων**: *Suppl.* 1 *Ζεὺς μὲν Ἀφίκτωρ ἐπίδοι προφρόνως*, Pind. *O.* 7. 20 *ἄλλοτε δ' ἄλλον ἐποπτεύει Χάρις*.—**συμφο-**

CHO. 'Tis that the blood is still fresh upon thy hands. At such a time the mind grows mutinous.

OR. Sovereign Apollo, yonder they come! They come in throngs! and from their eyes they are dripping a horrid blood!

CHO. Haste thee where cleansing is. Take hold on Loxias, and he will set thee free from these distempers.

OR. Ye do not see these beings; but I can see them. They harry me. No lingering more for me!

[*Exit* ORESTES (*to left*).

CHO. Then may it be well with thee; and may heaven watch kindly o'er thee, and guard thee with happy fortunes.

Thus once again, for the third time, the wind of the race hath burst in storm upon the royal halls and run its course. First, for beginning, were Thyestes' woes, the cruel woes of murdered children. Next a man's doom, doom of a king!

εἰσὶν καθαρμοί Schütz, *εἶσ' οἱ καθαρμοί* conj. Weckl., *λούσει καθαρμός* Coningt.—*Λοξίας* Auratus. ↓.—*προσθίγων* M. **1058** *κτίσεις* Ritschl. **1060** *ἀμμείναιμ'* M, corr. Robortello. **1062** *συμφορᾶς* M (with *ι* superscript). **1065** *πνεούσας* M, corr. Scaliger.—*φονίας* (or *χθονίας*) Pauw, *στονίας* Blomf., *γνοφίας* Bamb. ↓. **1066** *παιδοβόροι* Auratus. ↓. **1067** *τάλανές γε* Auratus. Herm. rejects *τε*

ραῖς. In itself the sense is neutral. Cf. *Eum.* 898 *τῷ γὰρ σέβοντι συμφορὰς ὀρθώσομεν, ibid.* 1021.

1063 sqq. An anapaestic *ἐξοδικὸν μέλος.*

1064 sq. **τρίτος**: and therefore, it may be hoped, the last. Cf. 243 (n.).—**τρίτος**...**χειμὼν πνεύσας** should be joined (cf. 391 n.), otherwise *πνεύσας* is superfluous and *γονίας* awkwardly placed. Lit. 'after blowing a third time in storm.' Cf. *Suppl.* 172 *χαλεποῦ γὰρ ἐκ | πνεύματος εἶσι χειμών.*—Our only information concerning **γονίας** is derived from (*a*) the schol. here, *γονίας: ἄνεμος· ὅταν ἐξ εὐδίας κινηθῇ χαλεπὸν πνεῦμα,* (*b*) Hesych. *γονίας· εὐχερής· Αἰσχύλος Ἀγαμέμνονι* (an error for *Χοηφόροις*). The latter gloss lends no help, but the former, which is probably derived from a lexicon older than Hesych. (perhaps from Didymus), may very well be true. We cannot expect to recover the whole list of words employed by sailors, and explanations of *ἅπαξ εἰρημένα* like the present are not to be lightly rejected. In v. 1071 *ποθεν* expresses suddenness, and one may perhaps hazard a guess that (whatever etymology may have been invented in later Greek times) the word was derived from *γόνυ* and was applied to a wind which came suddenly round a bend or corner (cf. *γωνία*). The application of *γόνυ* in physical geography would answer to that of *ἰσθμός, αὐχήν,* (Κυνὸς) *κεφαλή,* (Κυνὸς) *οὐρά, μαστός, ῥίον* (cf. *ῥίς*), *ness, στόμα,* &c. A wind from a *γόνυ* would be *γονίας* as a wind from the Strymon is *Στρυμονίας* (Hdt. 8. 118). Meanwhile Aesch. is, of course, playing on the sense 'wind of the family' (*γονή, γονεύς*), an allusion which would be obvious to an audience accustomed to *-ίας* as the distinctive ending in *e.g. ἐτησίας, κυματίας,* Ἑλλησποντίας, Φοινικίας, Θρασκίας, *ἀπαρκτίας.* The same familiarity enables Aristophanes to coin *ὀρνιθίας* (*Ach.* 877) and to write (*Eq.* 437) *ὡς οὗτος ἤδη καικίας* (*i.e. κακίας*) *καὶ συκοφαντίας πνεῖ.*—**ἐτελέσθη**: *Ag.* 639 *πῶς γὰρ λέγεις χειμῶνα... | ἐλθεῖν τελευτῆσαί τε;* Soph. *Aj.* 258 *ἄξας νότος ὥς λήγει.*

1066 sq. **παιδόμοροι.** The three storms have ended respectively in the deaths of (1) 'children' (viz. of Thyestes), (2) a 'man' (Agam.), (3) a woman (Clyt.). The list is therefore now complete.—With the compound cf. Soph. *Aj.* 625 *νοσοῦντα φρενομόρως.* — **ὑπῆρξαν**: 'began (the trouble).'—**τάλανές τε**: 'yes, the cruel sorrows.' For the story see *Ag.* 1583 sqq. With *τάλανες μόχθοι* cf. Soph. *El.* 1179 *ταλαίνης τῆσδε συμφορᾶς.*

1068 sqq. **ἀνδρὸς βασίλεια πάθη.** See note to 569 *βαλὸν ἔρκειον πυλῶν* and

λουτροδάικτος δ' ὤλετ' Ἀχαιῶν
πολέμαρχος ἀνήρ·
νῦν δ' αὖ τρίτος ἦλθέ ποθεν σωτήρ—
ἦ μόρον εἴπω;
ποῖ δῆτα κρανεῖ, ποῖ καταλήξει
μετακοιμισθὲν μένος ἄτης;

Θυέστου. **1071** sq. ...*ποθεν, σωτῆρ'* | *ἦ μόρον εἴπω;* Jacob, perhaps rightly. I had thought of *φθόρον* or *κόρον*, but now believe the text to be sound. ✝.

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add *Eum.* 721 *πρωτοκτόνοισι προστροπαῖς* Ἰξίονος. The peculiar form of expression both emphasizes *ἀνδρὸς* (in opposition to *παιδόμοροι*) and also conveys a bitter irony which would be absent from the normal *βασιλέως*. The sense is 'kinglike treatment, indeed!' The following clause with **δ'** (*ὁ δέ ἀντὶ τοῦ γάρ*, cf. 57 n.) is explanatory.—**λουτροδάικτος.** Cf. 489 for the ignominy implied. So *Ag.* 1495 *κοίταν τάνδ' ἀνελεύθερον* | *δολίῳ μόρῳ δαμείς*, *ibid.* 1539 *ἰὼ γᾶ γᾶ, εἴθε μ'* ἐδέξω, | *πρὶν τόνδ' ἐπιδεῖν ἀργυροτοίχου* | *δροίτης κατέχοντα χαμεύνην*, *Eum.* 634—640. The contrast is between 'slain by a bathing' (not strictly '*in* a bath,' which cannot be

for, slaughtered in a bath, perished the war-lord of the Achaeans! And now, once more, of a sudden hath come the third, and the deliverer—or is it but third slaying? Say, when and where will Ruin's rage, lulled to its change, find consummation and find rest?

[*Exit.*

1074 *μέγα κοιμισθὲν* Valckenaer, *κατακοιμισθὲν* Franz. ⸸.—Under the conclusion M has *αἰσχύλ(ου) χοηφόροι.*

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obtained from the Greek, although it may be necessary so to render in English) and slain gloriously in battle, as befitted a *πολέμαρχος ἀνήρ* (cf. 625 sq. and n.).

1071 sq. **τρίτος...σωτήρ.** See crit. n. If the text is correct, the Chorus first puts the assumption that the third occasion is the last, but it feels no confidence. **ἢ μόρον εἴπω;** lit. 'or shall I call it—slaying?' *i.e.* is it *only* a third deed of death? For stress as an equivalent of *μόνον* see note to vv. 64—68. Perhaps also the poet is playing upon an etymological connection with *μοῖρα* and hinting at 'the third share' (cf. 926 n.).

1073 sq. **κρανεῖ**: intrans., cf. *τελεῖ* (1019).—**μετακοιμισθὲν** combines the sense *μεταλλαχθὲν καὶ κοιμισθέν.*

APPENDIX.

A. *The quotation of Aristophanes from the 'Oresteia.'*

1—5 Ἑρμῆ χθόνιε κ.τ.λ.

The first four and a half lines of the *Choephori*, absent (with others, we cannot tell precisely how many) from the MS through the loss of leaves, are deduced from the discussion in Aristophanes *Frogs* 1119—1176. In that place Euripides proposes to begin his attack upon the compositions of Aeschylus with the faults in their opening parts, the prologues. He accuses these of obscurity or confusion of statement

ἀσαφὴς γὰρ ἦν ἐν τῇ φράσει τῶν πραγμάτων (1122)

and, as a test, calls upon Aeschylus to recite the prologue 'from the Oresteia'

πρῶτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε (1124).

According to the scholia on this line, the διδασκαλίαι (*i.e.* of Aristotle) give *Oresteia* as the name of a tetralogy by Aeschylus, including the *Agamemnon*, *Choephori*, *Eumenides* and the satyric play *Proteus*. [The scholion which Dr Rutherford quotes 'τὰς χοηφόρους intermarg. ext.' ought, I presume, to be read τὰς χοηφόρους φῃ *i.e.* φησίν 'he means (by *Oresteia*) the *Choephori*.']

With such adjectives as Ὀρέστεια, Λυκούργεια, Οἰδιπόδεια, when used of the drama, it is possible, no doubt, to supply any one of the nouns ποίησις, ἱστορία, διδασκαλία, τραγῳδία, τριλογία or τετραλογία. Possibly all such combinations occurred somewhere in some measure. 'A poetic work dealing with Orestes,' 'a tragic composition (*i.e.* the whole trilogy) dealing with Orestes,' 'the story of Orestes,' 'the tetralogy of Orestes,' are all sufficiently natural expressions, and from each the substantive could be omitted, till ἡ Ὀρέστεια, ἡ Λυκούργεια &c. became themselves accepted as nouns. Nevertheless, judging by analogy, it is most probable that ποίησις is the word of which we must think, if we are to think of one rather than another. There was a lyric Ὀρέστεια of Stesichorus (just as there had been an epic Ὀδύσσεια), and any form of poetry dealing with Orestes might be so styled. In any case it is plain that Aristophanes is using the expression in the sense of 'the composition concerning Orestes.'

Now despite the fact of the plays forming a trilogy, the *Choephori* and *Eumenides* may be—and, in the minds of many, always are—distinguished from the *Agamemnon* as dealing with Orestes, his deed, punishment, purification and acquittal. He has no part in the *Agamemnon*, and the trilogy as a whole might rather be considered to deal with 'the tragedy of Agamemnon, his wife and his son.' The *Choephori*, then, might be regarded as the first chapter in an *Oresteia* proper. In the days of the *Frogs* the connected trilogy was practically obsolete. Inasmuch, moreover, as the title *Oresteia* was not necessarily given to the trilogy by Aeschylus himself, we must beware of forcing upon Aristophanes any consciousness that ἡ Ὀρέστεια should properly mean the trilogy. He does not mean 'the prologue to the Oresteia' in the technical sense in which we use the terms, but 'the prologue from the play about Orestes.'

In *Thesm.* 134 sqq. after κατ' Αἰσχύλον | ἐκ τῆς Λυκουργείας ἐρέσθαι βούλομαι the actual words quoted (or parodied) are from the first piece, the *Edoni*, the other plays being the *Bassarides*, *Neaniskoi* and *Lycurgus*. But the probabilities are that to Aristophanes ἡ Λυκούργεια meant ἡ Λυκούργεια ποίησις, not in the specific sense of 'the trilogy,' but as the 'work' which deals with Lycurgus.

The present play, of course, had its authorised name, Χοηφόροι, under which it is quoted by Aristotle (*Poet.* xvi. § 6); and that name would naturally be known to Aristophanes also. But *Oresteia*—'the tale of Orestes'—was an expression familiar to Athenians from Stesichorus and probably elsewhere, and 'the Oresteia of Aeschylus' would mean his treatment of the same subject as dramatist. For all we know (and the suggestion seems plausible) 'the Oresteia' was the name by which our play popularly went. Χοηφόροι is much less definite or easy to remember, and the popular name of a poem is not always that of the literary catalogue or the official lists. It would be natural that in some cases there should be two names extant for a play. The author need not himself have written 'The *Choephori*, or *Drama of Orestes*,' but people at large may have insisted on so accepting it. The choric origin of drama made it, indeed, a common thing (though there was no consistency in the practice) to name a play after the composition of its chorus, and such expressions as Ἱκέτιδες, Χοηφόροι, Φοίνισσαι, Σαλαμίνιαι correspond to titles of comedy like Ἱππῆς, Σφῆκες, Ψῆνες, as against more specific titles of tragedy like *Agamemnon*, *Oedipus*, *Hecuba* and of comedy like Πλοῦτος, Λυσιστράτη, Εἰρήνη. Yet prominent as the chorus was, it must sometimes have required a mnemonic effort to connect the name of a chorus with the plot and hero of a piece. The hero's name conveyed its own story; that of the chorus was more arbitrary in its association of ideas. Hence, no doubt, a secondary name often evolved itself. Sometimes also confusion arose. There is, for instance, evidence (Strabo 5. 22) that the title *Danaides* was wrongly, though very naturally, applied to the *Supplices* of Aeschylus.

In any case the prologue in question in the *Frogs* is certainly the prologue of the *Choephori*, as no one has doubted since Canter restored it from the scholiast on Aristophanes.

B. *The passage as dealt with by Aristophanes.*

I venture to think that Aristophanes himself has scarcely met with his due from his commentators. The passage is, of course, fooling; but, coming from Aristophanes, it is surely more excellent fooling than the usual renderings would suggest.

At the demand of Euripides, Aeschylus quotes (1126)

> Ἑρμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη
> σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ,
> ἥκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι

—a passage in which Euripides declares there are more than a dozen faults, and, when the statement is challenged on the ground that there are but three lines, asserts that there are twenty faults to the line. At this Dionysus recommends Aeschylus to say no more: 'If you do, you will soon not only have nothing left of your three lines, but you will be to the bad' or, as we might translate, 'your lines will soon be, not assets, but liabilities.' Euripides is ready to point out the faults, and bids Aeschylus begin afresh. No sooner has Aeschylus (1138) quoted

> Ἑρμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη

than Euripides interrupts. It is customary to put a stop at *κράτη*, as if the sense were so far complete. This appears to be a mistake. Euripides is waiting to pounce, and he pounces on the first line, without giving an opportunity for more. The circumstances surely prevent us from drawing any conclusion as to the proper and Aeschylean punctuation, or as to the connection of this line with the next. The dialogue proceeds (1139)

> ΕΥ. οὔκουν Ὀρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει
> τῷ τοῦ πατρὸς τεθνεῶτος;
> ΑΙ. οὐκ ἄλλως λέγω.
> ΕΥ. πότερ' οὖν τὸν Ἑρμῆν, ὡς ὁ πατὴρ ἀπώλετο
> αὐτοῦ βιαίως ἐκ γυναικείας χερὸς
> δόλοις λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;

i.e. 'Doesn't Orestes say this at the *tomb* of his *father*—the father being dead?' Replies Aeschylus 'I'm not denying it.' 'Then,' asks Euripides, 'was it how his *own* father perished

> By stealthy guile e'en at a woman's hand

—I ask, was *that* what he said Hermes *stewarded*?' [*αὐτοῦ* by its position is plainly *ipsius*; the line is tragic in language and rhythm, and is mouthed by Euripides; *ταῦτ'* is emphatic, and *ἐποπτεύειν* is quoted with sarcasm.]

The implication here is plain. Aeschylus is *ἀσαφής* in his language, and the *ἀσάφεια* lies in the expression *πατρῷ' ἐποπτεύων κράτη* following the appeal *χθόνιε*. Euripides urges that, since Orestes is speaking at his own father's tomb, the word *πατρῷα* may naturally refer to that

father, and, since it is the *Chthonian* Hermes standing over a *tomb* who is appealed to, the πατρῷα κράτη are fine κράτη indeed, an ignominious defeat and murder by a woman! Does he appeal to a Hermes who stewarded *that* performance?

The joke, of course, is impending. So far we have half-serious criticism.

Aeschylus (for many editors have seen that it is AI., not ΔΙ.) rejoins

> οὐ δῆτ' ἐκεῖνος, ἀλλὰ τὸν ἐριούνιον
> Ἑρμῆν χθόνιον προσεῖπε, καδήλου, λέγων
> ὁτιὴ 'πατρῷον' τοῦτο κέκτηται γέρας.

i.e. 'Nay, not he! (*i.e.* he meant nothing of the kind); but it was the *Eriounian* Hermes Chthonius whom he addressed, and he went on to shew it, by saying that he possessed that function as a prerogative *from his father*.' [The translation 'He called the Eriounian Hermes "*Chthonius*"' is less good.]

The answer is to be taken seriously, in so far as it is the sort of answer which Aristophanes conceived Aeschylus might reasonably make (cf. 1163—1165), although the comedian takes pains to shape it so as to lead up to his jest. 'In addressing his Hermes Chthonius he appealed to him in his benign character of ἐριούνιος; otherwise he would not have added that Hermes held the prerogative *from his sire*. He does not actually say Ἐριούνιε, but, in the words *Hermes Chthonius, who holdest thy functions from thy sire*, he virtually says it, since that is the capacity in which Hermes is commissioned by his father Zeus[1].'

Euripides retorts (1147)

> ἔτι μεῖζον ἐξήμαρτες ἢ 'γὼ 'βουλόμην·
> εἰ γὰρ πατρῷον τὸ χθόνιον ἔχει γέρας—

—but what he was about to say can never be known. May we not suppose that it would be something like: 'For if he has this Chthonian function from his father, then his father must himself be χθόνιος. You are making him the son of Hades!'? But Dionysus interrupts with the jest (1149)

> οὕτω γ' ἂν εἴη πρὸς πατρὸς τυμβωρύχος.

'in that case he would be a grave-robber on his father's side,' *i.e.* 'if Hermes took from his father this business of going under tombs *on errands of gain* (ἐριούνιος), then he is a grave-robber on the father's side.' All this, which needs such painful expounding, would be clear in an

[1] It is a misfortune that our knowledge of the word ἐριούνιος is so defective. For its derivation I offer with some confidence *ἐρι-Fοσ-ν-ιο-ς (cf. *vēnum*, ὦνος = *Fωσ-νος), which comes near to ἐμπολαῖος in the sense of a God of 'great gain'; whatever notions may have gathered about the word when its etymology was obscured (cf. the fate of διπετής and other epic words), this was still felt to be part at least of its meaning. Yet, as Rutherford points out on the schol. to v. 1144, there was plainly some connection of the title with his visits to the underworld. Presumably Hermes Chthonius in the character of Ἐριούνιος would be Hermes Chthonius who conducts 'errands of gain' between this and the nether world. This notion leads up to that of the tomb-robber.

instant to a people accustomed to all the notions involved. Also, I doubt not, the expression *πρὸς πατρὸς τυμβωρύχος* would suggest to Athenian ears something as familiar as the modern 'son of a sea-cook.'

Whatever else may be in dispute, one thing at least is clear, that Aristophanes thought only of *πατρῷ(α)*, and not of an alternative *πατρῷ(ε)* suggested by Mr H. V. Macnaghten (*Journal of Philology* xvi. 205) and adopted by Dr Verrall. This fact does not, of course, dispose of *πατρῷε* as a possibility. Two interpretations only are given by the disputants, who are not bent on being exhaustive, but are serving a comic purpose. We are not bound to consider them equally natural or probable. The final cause of the cavil is not criticism, but a joke. These two interpretations of *πατρῷ' ἐποπτεύων κράτη* are (1) *ἐποπτεύων τὰ κράτη τοῦ ἐμοῦ πατρός*, (2) *ἐποπτεύων κράτη ὑπὸ τοῦ σοῦ πατρὸς παραδοθέντα*. The former is given by the captious Euripides, the second by Aeschylus in his defence. The probabilities are that Aristophanes considered the second seriously. Yet an ambiguity certainly lurks in the words. The scholiast on Aristophanes rightly says *τὸ πατρῷα κεκίνηκεν τὴν ἀμφιβολίαν· ἤτοι γὰρ τὰ τοῦ ἐμοῦ πατρὸς Ὀρέστης φησίν, ἢ τὰ καθ' ᾅδου λέγει πατρῷα κράτη τοῦ Ἑρμοῦ καθ' ἃ καὶ χθόνιος ὁ Ἑρμῆς*. That both are possible appears from Aristophanes himself. Dr Verrall objects to (1) that *πατρῷα* 'must refer, if to any father in particular, to the father of Hermes.' But Aristophanes should surely be our warrant that it may refer otherwise, even if there were not plenty of evidence in the dramatists themselves. Thus Soph. *El.* 267 *ὅταν θρόνοις Αἴγισθον ἐνθακοῦντ' ἴδω | τοῖσιν πατρῴοις* (*i.e.* *τοῖς τοῦ ἐμοῦ πατρός*), and *ibid.* 1290 *πατρῷαν κτῆσιν Αἴγισθος δόμων | ἀντλεῖ* (*i.e.* '*my* father's'). Cf. also the places in which Orestes calls Clytaemnestra *πατροκτόνος*, and Homer *Od.* III. 197 *ἐτείσατο πατροφονῆα* (viz. Aegisthus).

To continue with Aristophanes. Upon Aeschylus reciting the line

ἥκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι

Euripides retorts that it is a pure tautology

ἥκω δὲ ταὐτόν ἐστι τῷ κατέρχομαι (1157).

[This affords in passing an opportunity for Dionysus to bring up a current form of Athenian jest, which may perhaps be translated by such an expression as 'lend me a sovereign, or, if you prefer it, a pound will do.' I call this a current jest because the *χρῆσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον* of 1159 is paralleled by the *πρόσαιρε τὸ κανοῦν, εἰ δὲ βούλει, πρόσφερε* of a comic fragment (Pherecr. Πετ. 7), and both together indicate a local witticism.]

To the objection Aeschylus answers (in tragic diction and rhythm)

ἐλθεῖν μὲν ἐς γῆν ἔσθ' ὅτῳ μετῇ πάτρας· (1163)
χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·
φεύγων δ' ἀνὴρ ἥκει τε καὶ κατέρχεται.

The distinction is familiar and the defence obviously sound. Why, then, was Euripides made to cavil at the words? Simply in order to lead up to his retort (1167)

οὐ φημὶ τὸν Ὀρέστην κατελθεῖν οἴκαδε·
λάθρᾳ γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.

To treat this as a genuine critical objection on the grounds of language is to misconceive the function of comedy. For those who understand Aristophanes there is manifestly a political allusion to some contemporary event and contemporary person, who, presumably, has come back to Athens, but cannot claim to be restored from exile yet, because, though in some way suffered to return, he has not been formally acknowledged as re-admitted. When Dionysus joins in (1169) with 'Capital, i' faith; but I don't know what you are driving at,' it is to be supposed that he does know quite well, and that a nod of understanding passes between him and the audience. The answer is at the same time intended to caricature popular applause: 'Excellent!—not that I presume to understand it.'

For the commentator on Aeschylus, there is nothing serious in the verbal quibble, and it should cause no prejudice whatever against the diction of our poet. The further objection of Euripides to a tautology in κλύειν, ἀκοῦσαι (1173) is of course introduced purely for the sake of the jest which follows.

C. *The rendering of* πατρῷ' ἐποπτεύων κράτη.

The possible meanings of these words appear to be

I. πατρῷ' = πατρῷα.

a. = '*my* father's' (a rendering which *ceteris paribus* is not so natural as '*thy* father's').

(α) κράτη = 'realm' (ὧν ἐκράτει ὁ πατήρ), a strange and apparently unparalleled use of the word. Lit. 'who dost overlook the realm that was my father's.' The Hermes stands on an eminence which may overlook Argos. There should, however, be some greater appropriateness in the conjunction with χθόνιε. The God is saluted as χθόνιε in virtue of functions which he performs, or is prayed to perform, underground. Stronger is the objection that ἐποπτεύων is not a fit word in this connection. It implies either 'directing' (*i.e.* seeing that something is carried out) or acting as eye-witness (cf. 983).

(β) κράτη = 'victories,' with ἐποπτεύων imperfect in tense: 'who didst direct my father's victories.' In this sense κράτη in the plural is regularly joined with νίκη, or with a context which determines the meaning. But a more fatal objection seems to lie in the fact that, inasmuch as Hermes stands over the tomb in which Agamemnon lies foully discomfited, and inasmuch as he is addressed in his Chthonian character, the ambiguity of tense and reference leaves ample room for the retort of Euripides in the *Frogs* 'A fine victory, forsooth!'

(γ) κράτη = 'powers.'

1. 'Guarding my father's power' *i.e.* protecting the interests and palace of Agamemnon (Conington). This largely coincides with (α) above, and is due to the false notion that the Hermes is προπύλαιος at the palace front.

We might add (but regard as far-fetched)

2. 'Who art eye-witness (as Chthonius) of my father's powers (and rank)' in Hades.

3. 'By directing the powers of my father (*i.e.* such powers as he may now possess in death), be my saviour.'

[*i.e.* Hermes, as *χθόνιος*, now beholds and, as *ἐναγώνιος*, superintends the exertions of 'might' (in whatever way displayed), or the 'powers' (in whatever way capable of action), which now belong to Agamemnon. These powers can be called to the aid of Orestes through the agency of Hermes.]

b. = '*thy* father's.'

(α) **κράτη** = 'powers.'

1. 'Who dost administer powers given by thy father,' the participle being vocative.

*2. '*Become my* σωτήρ, *carrying out* (as steward or agent) *powers given by thy father* (the great **Σωτήρ**),' the participle being part of the predicate with *γενοῦ*. This is the view taken in the commentary as yielding the most compact and relevant sense. [We may also render *κράτη* as 'will,' 'commands' (*imperia*), without appreciable modification of the meaning.]

(β) **κράτη** = 'victories.' See I *a* (β).

'Seeing to the carrying out of victories *as thy sire decrees them*' (*i.e.* *κράτη ἃ κραίνει ὁ σὸς πατήρ*). But this is asking too much from *πατρῷα*.

II. **πατρῷ'** = **πατρῷε** (H. V. Macnaghten, Verrall) *i.e.* 'God of my fathers' (or 'my father's Hermes' *i.e.* on his tomb).

This leaves *ἐποπτεύων κράτη* 'who directest victories' to stand somewhat abruptly, although no doubt the construction has its parallels (cf. 381). The dubiousness of the unqualified *κράτη* in the sense desired has been remarked upon above I *a* (β). As has been already shewn, the vocative was not thought of by Aristophanes. But chiefly the rendering seems inferior to I *b* (α) 2 in its failure to bring out two points, first 'thou servest thy father and I mine,' second 'be my *σωτήρ* as steward of the great **Σωτήρ**.'

13 *The scholion.*

M. **πότερα δόμοισι πῆμα προσκυρεῖ νέον ;**
Schol. *ἀντὶ τοῦ πῆμα νέον.*

Frey would emend this curious comment to *ἀντὶ τοῦ πῆμα νέον προσεγγίζει*, from Hesychius *προσκυρεῖ· προσεγγίζει*. But if the scholiast had been explaining *προσκυρεῖ* he would simply have written, according to his manner, *ἀντὶ τοῦ προσεγγίζει*, or rather *προσεγγίζει* alone. The words *πῆμα νέον* would not have appeared.

Others think he read *πτῶμα* or *πταῖσμα* instead of *πῆμα*. But in that case again he would have said simply (*ἀντὶ τοῦ*) *πῆμα* without *νέον*. [We might perhaps rather have suggested *πλῆγμα* if the view had been correct.] Paley says 'iungendum esse docet *πῆμα νέον*, non *προσκυρεῖ νέων*,' but the scholiast would then certainly not have used

ἀντὶ τοῦ. His word would have been συναπτέον, or he would have written τὸ ἑξῆς, πῆμα νέον προσκυρεῖ, if he had thought it necessary to say anything at all so obvious. In any case ἀντὶ τοῦ puts Paley's explanation out of court.

The gloss is neither on νέον alone nor on πῆμα alone. One purpose of ἀντὶ τοῦ is grammatical, *e.g.* where one case of a noun is put for another, or one tense or mood of a verb for another. Thus μαθεῖν] ἀντὶ τοῦ μάθε (*Eum.* 622), μεθεῖσα] ἀντὶ τοῦ μεθήσω, μετοχὴ ἀντὶ ῥήματος (*Eum.* 786), καὶ πᾶσαν αἶαν...κρατῶ] ἀντὶ τοῦ καὶ πάσης αἴας (*Suppl.* 260), πεισμάτων σωτηρία] ἀντὶ τοῦ πείσματα σωτήρια (*Suppl.* 773).

So here, I believe, the scholiast found in some text the misreading πότερα δόμοισι πήματος κυρεῖ νέου; (or δόμοις τι...), which had arisen by the same error as that in *Ag.* 841 πήματος τρέψαι νόσον for πῆμ' ἀποστρέψαι νόσου (Porson).

22 ἔβαν. *The use of the 'Doric' ᾱ in tragic lyrics.*

In consequence of a flaw in the MS at this point all that can actually be read is ἔ.. The word is, however, practically certain; the only question concerns the form. Are we to write ἔβην or ἔβαν? Few editors appear to hold clear views, or at least to employ a consistent practice, in the matter of the 'Doric' ᾱ in lyrics. Yet this is one of those points upon which, though they cannot be considered of great practical importance, some position must be taken up by a textual critic; and a brief discussion of the question is therefore not out of place here.

Probably the queries involved can never be all answered to complete demonstration. Thus: (1) In what 'roots' and flexions was ᾱ the proper 'Doric' answering to Attic η? (2) How far were Attic writers of tragic lyrics likely to be accurately informed as to these? (3) Assuming accurate knowledge in theory, was the practice necessarily equally accurate? (4) Was it in all such words and forms, or only in some more familiar list of them, that Attic writers regularly Dorized? (5) Did they employ the ᾱ in all lyric metres, or only in special kinds? (6) Did they, lastly, sometimes deliberately leave the η for reasons of euphony even in the same passage with other forms shewing the ᾱ?

The answers to these questions must be gathered mainly, no doubt, from the evidence of the MSS—not those of one author, but those of the dramatists in general. Nevertheless arguments of considerable help are derived from other data, or from reasonable hypothesis. To take the queries in the above order:—

(1) It is well known to comparative philologists that the equation Doric (or rather common Greek) ᾱ = Attic η properly applies only to forms whose Ur-Greek and Indo-European originals contained ᾱ. Where Attic η stands for Ur-Greek ē, the Doric is η also. πλάθω is therefore not correct Doric for πλήθω, the root being **plē*. In all cases in which the original ᾱ or ē can be arrived at the corresponding Doric is certain. Moreover, documentary and epigraphical remains in the Doric dialects

discriminate lists of words in ᾱ and η respectively. ἥβα, μῆτις, πῆμα, for example, are warranted Doric forms. The first question is therefore one concerning which no serious difficulty can be raised.

(2) That choric verse, having originated among the Dorians, retained a measure of Doric character in the language, is a phenomenon in keeping with the notorious conservatism of most departments of Greek literature. Of more importance, because of a most practical bearing, is the fact that the ᾱ-sound (*āh*) was very appreciably easier and more effective for singing purposes than the sound of η (= French *ê*, Kühner-Blass *Greek Grammar*, § 3. 4). According to Dionys. Hal., *De Compos. Verb.* c. 14, it is the finest sound for musical effect. Inasmuch, therefore, as the Attic dramatists were also musicians, composers of both words and music, and inasmuch as they received a special training in this branch of μουσική (which, from what we know of Greek art, would be scrupulously precise in all such niceties), it is to be supposed that they would obtain sufficiently exact information, or, if their accuracy was at fault, they would rather over-cultivate than under-cultivate the use of ᾱ for η. This, indeed, may actually have been the case with πλάθουσι in v. 587 of the *Choephori*. In the way of actual data the words and forms in which ᾱ appears in the MSS in the tragic and comic lyrics make a very long list; and, despite the inconsistency which appears in all our MSS, it is impossible to suppose that a great dramatist was ignorant of the regular Doric forms ἀδύς, φάμα, τλάμων, Ποσειδάν, δᾶμος, θνατός, πλαγά, ἅλιος, and a host of others.

(3) To assume that the Attic writers, having but an academical appreciation of the rule, occasionally failed to put it in practice (even in the same kinds and metres of lyric), is to assume that they were insufficiently alive to what must have been an elementary lesson of both their literary and musical teaching. As musical composers of a high order of accomplishment on their own lines, they could hardly fail rather to substitute the ᾱ where it was linguistically incorrect than to leave η where it was both linguistically incorrect and musically undesirable.

(4) Even if it was only in a series of more familiar words and forms that the Attic writers consistently Dorized, our MSS are proved to be none the less faulty. If the writers had consistently Dorized only a very few words, nevertheless the list must at least have included such terminations as -α, -αν, -ας, -ᾳ of the first declension, and such common words as ἁ, γᾶ, μάτηρ, τᾶδε, θνατός, δᾶμος. Yet all these and their like frequently appear in MSS with η, and sometimes actually in the same passage in which they appear just before or after with ᾱ. The fact that a particular word appears in several places in the MSS with ᾱ ought at once to place it in such a list of the better known. Yet there is scarcely any such word which is not again written with η.

(5) It is generally admitted that in all kinds of true lyrics the ᾱ should normally appear. Even lyric anapaests are no exception to the rule, which the MSS, for all their inconsistencies of detail, fully

bear out. That the lines are sung and not recited is sufficient warning to the poet to observe his substitutions of ᾱ.

(6) That the delicate ear of the Greek musical composer may in certain places have preferred η to ᾱ in spite of the known rule, is a notion which may perhaps only be suggested in order to be rejected. As between the two sounds the choice is *a priori* improbable. Nor does an examination of the circumstances in which the inconsistency occurs in the MSS yield any support to the fancy.

It has occurred to me, however, that the strongest arguments in favour of a more consistent reading of ᾱ in our texts must be derived from hints *accidentally* afforded by the MSS. There is, of course, other matter on which to form an opinion. The frequent superscript corrections of η to ᾱ in our MSS depend, no doubt, for their value on the source from which they proceed. Coming from later 'learned' hands, they may often have no more critical value than such corrections made to-day. But when (as often occurs) the διορθωτής of the MS makes the correction himself, we must conclude that he does so either on the authority of the original (which the copyist had miscopied), or on that of some other text which was already in existence before our copy was made. Weight must also be conceded to the sufficiently frequent cases in which, while one MS reads η, another, derived from a different source, reads ᾱ. Similar in value is the testimony occasionally afforded by the quotation of a passage in lexica or glossaries (*e.g.* of Hesychius, who has ἀμφάκης for the ἀμφήκης of MSS in Soph. *El.* 485), where the ᾱ may be given, whereas all extant MSS shew η. Scholia also sometimes serve the same purpose. The passages of Aristophanes which either actually quote or parody tragic lyrics constitute some evidence. Of all these indications in general it may suffice to say that they point to a more consistent use of ᾱ than appears in our MSS.

But the data to which I alluded above are to be found in the manifestly unconscious testimony of the copyists. For clearness we may tabulate certain examples.

(*a*) Where a word was not so familiar to a copyist that his mind immediately became alive to the Attic form of it, or where he could make nothing of his text, an ᾱ is often accidentally retained although the substituted η-forms appear in the neighbourhood. Thus in *Cho.* 65 τίτας φόνος πέπηγεν οὐ διαρρυδᾶν (M) it is perhaps not strange that τίτας should not suggest an Attic τίτης, and the accent on διαρρυδᾶν shews that the copyist (though not necessarily he of the Medicean) was ignorant of, or did not identify the word with, the adverb διαρρύδην. On the other hand πέπαγεν was recognised as πέπηγεν and altered accordingly. In *Cho.* 76 ἐσαγον (sic), the copyist apparently could not tell whether it was participle or verb, and hence the preservation of ἐσᾶγον. The same ignorance has preserved αιωμαν (472), πεδάμαροι (588, whereas in 589 we have πτηνά, corrected back to πτανά by *m*), διαδικᾶσαι (783, apparently misread as a verb), Κλαρίου (*Suppl.* 364). Similarly in the MSS of Sophocles we find χαλαργοῖς (*El.* 861), which the copyist probably connected in some way with χαλᾶν, while the better informed copyist of Suidas rewrites it χηλαργοῖς.

(*β*) Where a misreading of his original occurs on the part of a copyist, the result in his own text often proves an ᾱ in the copy before him. Thus in M of Aeschylus *Cho.* 408 πε (= πᾶι of *m*) proves πᾷ (not πῇ), and identically 779 παραιτουμεν' ἐμοὶ proves παραιτουμένᾳ μοι (not -μένῃ). In 398 τα is a misreading for γᾶ, as is γὰρ in 583. Neither of these could come from γῆ. In 797 πλουταγαθῆ (due to some notion of ἀγαθός) proves πλουτογαθῆ (not -γηθ-). *Eum.* 255 πάντα M (πάντᾶι *m*) would perhaps arise from πάντᾳ, but not from πάντῃ[1]; 311 ἅμα is a natural error for ἁμᾶ (Canter); 337 θανάτων for θνατῶν would not have arisen from θνητῶν. *Prom. V.* 634 φράζετε for φράζε τᾷ tells the same story as *Cho.* 408, 779. *Suppl.* 113 τὸ θάλος is for τεθαλώς (not -θηλ-), and 352 μέγαν for με τὰν (not τὴν). In *Cho.* 423 ἱλεμιστρίας probably arose from loss of Α before Λ.

Similarly in the MSS of Sophocles λήθη could not have produced the error λαθ(ρ)αι of L in *O. T.* 870 (λάθα correctly in A).

The case is no different when the misreading substitutes one part of a word for another, *e.g.* an accusative in -αν for a genitive in -ᾶν, an accusative in -ας for a genitive in -ᾱς, or a vocative in -α for a genitive in -ᾱ. The ᾱ is an indispensable step in the corruption. *Cho.* 81 δεσπόταν (for -τᾶν), 157 σεβάσω δέσποτα (for σέβας ὦ δεσπότᾱ, as I believe), 413 κλύουσαι (for κλυούσᾳ), 942 τριβὰς (for τριβᾶς); *S. c. T.* 215 κρημναμέναν νεφέλαν (for -ᾶν -ᾶν); *Eum.* 562 δίναι (for δίνᾳ).

(*γ*) Sometimes the fact that an older 'Doric' form has been altered to the Attic equivalent can be clearly detected. Thus in Sophocles *O. C.* 1451, where the true reading is ματᾶν (v. Jebb), μάτην of MSS implies the steps ματᾶν, μάταν, μάτην. In Soph. *El.* 232 later copies have ἀνήριθμος for ἀνάριθμος of L. But that an α has been altered to η is certain from the scansion, which is ἀνάριθμος. [In *O. C.* 1494 Ποσειδαωνίῳ of MSS is a syllable too long, and editors read Ποσειδωνίῳ. More probably there is a contamination Ποσειδᾱνίῳ. It is not a little significant that in *Eum.* 848 τιμῶν δαμαιων appears, while, when the lines are repeated (880), τιμᾶν δαμίαν is given.] In *Cho.* 818 the true reading seems to be γοατάν. The MS has γοήτων. The steps were probably γοατάν, γοατᾶν, γοήτων.

(*δ*) Often an η is written in our MSS over ᾱ, not as a correction, but as an indication of the Attic form and a hint to construing, *e.g.* *Cho.* 939 πυθοχρήστας, *S. c. T.* 983 ἀντηρέτας (where the scholiast finds it desirable to remark that it is nominative, and thereby proves that he had the ambiguous ᾱ-form before him); *P. V.* 413 τᾶς οὐλομένας (as a caution that it is not accus. plural). Most MSS shew this practice, and it is only reasonable to suppose that it was as old as most other interlinear glossing, and that a very large number of the appearances of η for the proper ᾱ (if not all of them) are therefore due simply to this cause.

[1] I may, however, perhaps in passing suggest that the true reading there is λευστέον πάντα.

An accumulation of all these arguments and data of evidence make it hardly possible not to believe that, the nearer we get back to the poet, the more consistent and accurate is the use of the ᾱ in all tragic lyrics properly so called. In other words, the poet was probably as consistent and accurate as he could be in that respect. Nor is there any reason to suppose that he was less likely to attain to accuracy than a modern critic. Hence there seems to me to be no alternative but to restore the ᾱ in all words and forms in which ᾱ would be expected. We need not shrink, for example, from writing α in all cases of feminine nouns and adjectives of the first declension (including -ᾶν), or of nouns in -τας (-της), *e.g.* δεσπότας, δεσπότᾱ, δεσποτᾶν, and also νεότας, νεότᾱτος and the like; in adverbs in -ᾳ and -δαν; in secondary verb-endings -μαν, -ταν; in adjectival endings in -ᾱεις, in compounds of which the first component has an *a*-stem (θαναταφόρος, &c.); in the temporal augment of verbs with initial α (though on this point the mere MS evidence is a shade less strong), &c. Nor need we have any scruples in writing ᾱ consistently in such words as πλάσσω and its derivatives (among other evidence the frequent confusion of *e.g.* ἁλίπλαγκτος, ὁλίπλᾱκτος puts η out of the question as the original), ἅλιος (ἀνάλιος, &c.), τλᾶναι and its cognates, ἀμέρα, μαχανά, κᾶρυξ, ἀλαθής, σίδαρος, δύστανος, ἀχώ and many others which are at present treated with unaccountable arbitrariness. On the other hand ᾱ can have no place in ποιμήν and its like, and ἦβα, πῆμα should retain the root -ē.

[When deciding upon the text I still entertained some scruples about restoring κεχυμενᾶν (156), δορίτματος (346), δουρικμᾶτι (364), χρυσεοδμάτοισιν (615), but I now feel more strongly convinced that those scruples were irrational.]

24 πρέπει παρηὶς φοινίοις ἀμυγμοῖς.

In view of the antistrophic πνέων ἀωρόννυκτον ἀμβόαμα it was not unnatural that Hermann should suggest παρῇσι and (as a corollary) Conington ἀμυγμός. Exact syllabic correspondence is not, however, necessary in verses of this type. According to the method of J. H. H. Schmidt their scansion is

$$>\vdots\ -\smile\ |\ -\ >\ |\ -\smile\ |\ -\smile\ |\ \llcorner\ |\ -\wedge\,.$$

There seems no reason why, at least for simpler reference, they should not be known as iambic trimeters catalectic, and be regarded as capable of exactly those variations of long and short which may occur within iambic trimeters. In *Suppl.* 537 the line ἄλευσον ἀνδρῶν ὕβριν εὖ στυγήσας is answered (544) by γενοῦ πολυμνάστωρ ἔφαπτορ Ἰοῦς, and that reading I should now keep, seeing no necessity for Hermann's πολυμνῆστορ. *Ibid.* 714 δαφνηφόροισιν βουθύτοισι τιμαῖς of M is metrically good in itself, and, if in 707 we read (as apparently we should) προμαθίας εὐκοινόμητις ἀρχά, we have two more verses of the present form. Of the same metrical class are Soph. *Ant.* 592 στόνῳ βρέμουσι δ' ἀντιπλᾶγες ἀκταί and its answer (602) λόγου τ' ἄνοια καὶ φρενῶν Ἐρινύς. In *O. T.* 889 εἰ μὴ τὸ κέρδος κερδανεῖ δικαίως corresponds syllabically to 903 ἀλλ' ὦ κρατύνων,

εἴπερ ὄρθ' ἀκούεις, but to 891 ἢ τῶν ἀθίκτων ἕξεται ματάζων corresponds (905) σὲ τάν τε σὰν ἀθάνατον αἰὲν ἀρχάν. To *El.* 1276 sq. OP. τί μὴ ποήσω; ΗΛ. μή μ' ἀποστερήσῃς | τῶν σῶν προσώπων ἀδονὰν μεθέσθαι answer 1284 sq. ἄναυδον οὐδὲ σὺν βοᾷ κλύουσα· | τάλαινα· νῦν δ' ἔχω σε· προὐφάνης δέ, with differences similar to those which are in point at the present place.

The same variation was allowed in the 1st and 3rd foot of the lyric verses which for convenience we may call iambic dimeters (otherwise $>\vdots\ -\smile\ |\ -\ >\ |\ -\smile\ |\ -\wedge$). Thus *Suppl.* 820 βίαια μὴ φιλεῖς ὁρῶν has for antistrophe (828) βίαια δίζηνται λαβεῖν. If therefore we treat *Cho.* 68 and 73 as properly divided in M, the lines παναρκέτας νόσου βρύειν and -ρέοντες ἴθυσαν μάταν entirely satisfy necessary conditions.

32 τορός γε Φοῖβος κ.τ.λ.

Plays upon words.

Apart from the metrical necessity of the palaeographically easy change of γὰρ to γε (γ′ = γάρ in the frequent compendium), there is a special justification in the sense for the choice of γε rather than the δὲ of Lachmann. γε is exactly the particle required to bring out the point of τορός in connection with Φοῖβος, a point which seems to have hitherto escaped notice. Φοῖβος, which to us is apt to appear simply a proper name, is also a standard poetical adjective in the sense 'clear.' Aeschylus himself uses it in *P. V.* 22 ἡλίου φοίβῃ φλογί. Bacchylides has it in 13. 106. The fondness of the Greeks for playing upon words, whether in their favourite αἰνίγματα, in the semi-earnest speculations of the *Cratylus*, in the puns of Aristophanes and his like, or in their serious poems from Homer downwards, finds abundant illustration in the dramatists. The practice is familiar in Shakspere. In *King Richard the Second* II. 1. 72 the king's question 'How is't with noble Gaunt?' is answered with

> 'O, how that name befits my composition!
> Old Gaunt, indeed, and gaunt in being old,'

—a passage on which Coleridge remarks that a pun is 'oftentimes one of the most effectual intensives of passion.' See, further, Jebb on Soph. *Aj.* 430.

Such playing may be of various kinds. It may consist (*a*) in explicitly suggesting an etymology, or playing upon the fitness of a name in the light of a received derivation, or (*b*) in puns on proper names more or less *hinting* etymological connection, or (*c*) in plays on double *meanings* of a word, or (*d*) in paraphrase. Besides the fact mentioned by Coleridge, that a sheer pun may in certain circumstances intensify pathos or irony, the Greek mind delighted in such play for its own sake, or from what Aristotle calls the desire of human beings to exercise the intelligence (μανθάνειν) in discovering the likeness between two things, or from a philosophical desire to arrive at the ἔτυμος λόγος. The question whether words were φύσει or θέσει had been already raised in some shape, and the poet mostly adopts and illustrates the view that

they are φύσει. It is agreeably to both his own taste and that of his audience that he indulges in verbal tricks of the kinds described.

Leaving comedy out of the question, I have noted (and many more instances may be added to the list by any watchful reader) the following examples:

(*a*) of explicitly etymological play: Hom. *Od.* 19. 407 sqq. (ὀδυσσάμενος...Ὀδυσεύς), Pind. *O.* 9. 71 (λαοὶ δ' ὀνύμασθεν, from λᾶας), *Isth.* 5. 50—53 (αἰετόν...Αἴαντα), Aesch. *P. V.* 85 (ψευδωνύμως σε δαίμονες Προμηθέα καλοῦσιν), 759 (Βόσπορος), *Ag.* 692 (Ἑλέναν, ἐπεὶ πρεπόντως ἑλένας ἕλανδρος ἑλέπτολις), *S. c. T.* 814 (ὀρθῶς κατ' ἐπωνυμίαν πολυνεικεῖς), *frag.* 6 (Παλικοὺς...πάλιν ἴκουσ'), Soph. *frag.* 880 (Ὀδυσσεὺς...ὠδύσαντο), *frag.* 579 (σαφῶς Σιδηρὼ καὶ φορουῦσα τοὔνομα), Eur. *frag.* 181 (Ζῆθος... ζητεῖν, followed by Ἀμφίων...ἀμφίεναι, *frag.* 182), *Bacch.* 295 sqq. (ὅμηρος...μηρός). Xanthus (7th cent. B.C.) *ap.* Ael. *Var. Hist.* 4. 26 derives Ἠλέκτρα from ἄλεκτρος. Empedocles (?) *eleg.* 1. 1 (Παυσανίαν ἰητρὸν ἐπώνυμον).

(*b*) of puns on proper names more or less hinting etymological connection: Hom. *Od.* 1. 60 sqq. (Ὀδυσσεὺς...ὠδύσαο), Bacchyl. 6. 1 (Λάχων...λάχε), Soph. *Aj.* 430 (Αἴας...αἰαῖ), Eur. *Hec.* 649 (εὔροον Εὐρώταν), *frag.* 517 (Μελέαγρε, μελέαν γάρ ποτ' ἀγρεύεις ἀγράν), *frag.* 781. 11 (Ἀπόλλων...ἀπώλεσας), *Bacch.* 367 and 508 (Πενθεύς...πένθος), *Troad.* 892 (αἱρεῖ, playing on Ἑλένη, v. Tyrrell), *I. A.* 321 (τρέσας... Ἀτρέως γεγώς), *Rhes.* 158 (Δόλων...δόλος); Plat. *Phaedr.* 230 A (Τυφῶνος ...μᾶλλον ἐπιτεθυμμένον). In Aeschylus, *Suppl.* 293 (Ἀμάζων, of one who eats meat, *i.e.* not μᾶζα, while elsewhere the suggestion is of ἀ and μαζός = μαστός), *S. c. T.* 628 (where the point in πάγχυ Πολυνείκους βίαν ought to be given by 'a πολυ-νεικής *in very truth*'). In the same play Καπανεύς, the boaster, surely has a name popularly associated with καπνός, the common nickname for a braggart (cf. Eur. *Suppl.* 496 Καπανέως κεραύνιον δέμας καπνοῦται). *S. c. T.* 534 (Παρθενοπαῖος with no παρθένων φρόνημα), 131 (Λύκει' ἄναξ, Λύκειος γενοῦ στρατῷ δαΐῳ, with a reference to λύκος); *Ag.* 1064 (Ἀπόλλων ἀγυιᾶτ', with each word played upon in the sequel, viz. ἀπόλλων ἐμός, ἆ ποῖ ποτ' ἄγαγές με;), 1557 (πόρθμευμ' ἀχέων, *i.e.* Ἀχέροντα), cf. Licymnius *frag.* 2 (Ἀχέρων ἄχεα πορθμεύει βροτοῖσιν). Similarly in *Cho.* 648 I regard the difficult κλυτὰ βυσσόφρων Ἐρινύς as = Κλυται-μήστρα (v. loc.), and the true reading of 612 (*q.v.*) as σκύλαξ, with a plain allusion to Σκύλλα. Other editors have already seen a derivation from Διός in Δίκαν (948). Aristotle (*H. A.* 9. 49) quotes Aeschylus for ἐπόπτην Ἔποπα τῶν αὐτοῦ κακῶν. Add Philoxenus *frag.* 13 (Ἑρμᾶν ἀφετήριον ἕρμα).

(*c*) of other puns on meanings, in which proper names are not concerned: Hom. *Od.* 19. 564 sqq. (ἐλέφαντος...ἐλεφαίρονται, followed by κεράων.. κραίνουσι); Aesch. *S. c. T.* 896 σιδαρόπλακτοι δὲ τοὺς μένουσι, | τάχ' ἄν τις εἴποι, τίνες; | τάφων πατρῴων λαχαί ('portions' and 'diggings'), 126 κήδεσαί τ' ἐναργῶς (the senses of κῆδος being *cura* and *affinis*), 81 (αἰθερία κόνις...ἔτυμος ἄγγελος, where κόνις brings up an old sense 'messenger,' as in *Ag* 500, where the same double meaning should be found), 923 (κάρτα δ' εἶσ' ὁμαῖμοι, 'and of one blood they are

indeed,' *i.e.* they lie weltering in a common pool of blood); *Suppl.* 724 (καὶ πρῷρα πρόσθεν ὄμμασιν βλέπουσ' ὁδόν, *i.e.* from προ-ορᾶν); *Ag.* 702 ('Ιλίῳ δὲ κῆδος ὀρθώνυμον with the meanings of κῆδος mentioned above). In *Ag.* 1443 ναυτίλων δὲ σελμάτων ἱστοτριβής I find a play intended upon two senses of ἱστός, 'the mast' (where a woman's place should *not* be) and 'the loom' (where it *should* be). So Eur. *Tro.* 14 (δούρειος ἵππος, with reference to δόρυ = 'wood' and = 'spear'). In the *Choephori* we have (1065) γονίας, a sailor's name for a sudden wind, converted into a wind of the γόνος; in 998 ποδιστῆρας πέπλους is a παρὰ προσδοκίαν for ποδήρεις; in 605 πυρδαῆτιν recalls both δαίειν ('kindle') and δαῆναι ('learn').

(*d*) of what I have called the 'paraphrasing' play, a play which involves somewhat more activity of mind on the part of the hearer, and in which there is no direct pun, but a species of αἴνιγμα: Soph. *O. T.* 30 Ἅιδης...πλουτίζεται, where it is intended that Πλούτων shall suggest itself as the equivalent of Ἅιδης. In Aesch. *Suppl.* 318 Ἔπαφος ἀληθῶς ῥυσίων ἐπώνυμος we must supply from ῥυσίων its equivalent ἐφάψεων. To what lengths this form of riddling could go is to be seen from instances quoted by Tryphon περὶ τρόπων (see Blass in I. Müller's Handbuch, *Hermeneutik*, p. 171), where Ἥσσων ἀλγήσας is to be interpreted Χείρων πονήσας and Γῆς ἔθανεν καταδέσμου by Αἴας ἀπέθανε Τελαμῶνος.

To return now to τορός γε Φοῖβος. The point lies in the equation φοῖβος = τορός, a character in which Apollo is the antithesis of Λοξίας, who speaks λοξά (in 953 I regard Λοξίας ἐπωρθίαξεν ἀδόλως δόλια as an oxymoron). That this implication in Φοῖβος (= τορός = σαφής) was recognised by the Greeks is certain. Thus in Soph. *O. T.* 1011 ταρβῶ γε μή μοι Φοῖβος ἐξέλθῃ σαφής the sense is ἐξέλθῃ 'as φοῖβος *indeed*.' More convincing is *O. C.* 623 εἰ Ζεὺς ἔτι Ζεὺς χὠ Διὸς Φοῖβος σαφής (where φοῖβος itself might have been expected in place of σαφής). That σαφής is a word implying etymological fitness (like ἐτήτυμος) is clear from Soph. *frag.* 579 σαφῶς Σιδηρῶ καὶ φορουῦσα τοὔνομα. If further evidence is wanting, cf. *Eum.* 747, where the cry ὦ Φοῖβ' Ἄπολλον is answered by ὦ Νὺξ μέλαινα.

59 sqq. M has

ῥοπὴ δ' ἐπισκοπεῖ δίκαν
ταχεῖα τοῖς μὲν ἐν φάει·
τὰ δ' ἐν μεταιχμίῳ σκότου
μένει, χρονίζοντ' ἄχει (corr. to ἄχη) βρύει·
τοὺς δ' ἄκραντος ἔχει νύξ.

(*a*) *The text in the light of the scholia.*

Schol. (1), in left margin, ἡ δὲ τῆς δίκης ῥοπὴ τοὺς μὲν ἐπισκοπεῖ ταχέως καὶ ἀμύνεται, ἄλλοις δὲ ἐν ἀμφιβόλῳ ἐᾷ τὴν τιμωρίαν, οὐκ ἀθρόως αὐτοὺς ἀμυνομένη, ὥστε τοὺς ἠδικημένους ὑπ' αὐτῶν λυπεῖσθαι· ἄλλους δὲ σκότος καλύπτει, ὡς μηδ' ὁρᾶσθαι ὑπ' αὐτῆς.

This paraphrase, in its earlier part, certainly points to the reading of Turnebus

ῥοπὴ δ' ἐπισκοπεῖ δίκας
ταχεῖα τοὺς μὲν ἐν φάει·

The (probably late) paraphrast was no doubt often prepared to take the grammar largely for granted, if the trend of the sense was clear; but we can hardly imagine him getting no nearer than this, if his text had been that of M. There is an air about the note implying a carefully considered text before the writer. Nor can that text have been the original of M. The insecurity of M in the matter of flexion-endings would permit of our restoring δίκας for δίκαν without much demur. On the other hand τοῖς μὲν as a corruption of τοὺς μὲν is not so easily explained.

There is next to be considered (2) an interlinear gloss ἀντὶ τοῦ τοὺς μέν. which, besides being absurdly unscholarly in itself, would create a difficulty instead of removing one, since ῥοπὴ ἐπισκοπεῖ δίκαν τοὺς μὲν... is of course impossible. Its presence in our MS implies either (α) that the writer had before his mind ῥοπὴ...δίκας, whether from reading the paraphrase or from some other source, or (more probably) (β) that he mechanically entered his ἀντὶ τοῦ τοὺς μὲν from a copy which did contain δίκας, or (γ) that he joined the words to what follows (τὰ δ'...) rather than to what precedes. In any case there remains the fact that someone thought τοῖς μὲν could be used for τοὺς μέν. Important for us is the evidence that the scholiasts were apt to force one part of a difficult text to fit in with the rest, either by assigning to it an impossible grammar or by actually altering it. Thus we may suspect the line which was falsely written

ῥοπὴ δ' ἐπισκοπεῖ δίκας (by a natural slip)

to have been followed by the genuine

ταχεῖα τοῖς μὲν ἐν φάει·
τοὺς

This would then bear a note and appear as ταχεῖα τοῖς μὲν ἐν φάει, whence schol. (1) would comment on a text in that form, or with τοὺς actually inserted in the line, while the gloss (2) would be a mechanical and unintelligent copying of the remark from a MS with δίκας into one with δίκαν. The reading of M being not only *difficilior* but distinctly *potior*, it is probable that our scholia thus far refer to a text less sound than the Medicean.

For the rest the unmetrical, though not absolutely untranslatable[1], reading of vv. 61, 62

τὰ δ' ἐν μεταιχμίῳ σκότου
μένει χρονίζοντ' ἄχει βρύει

is represented only in generalities by ἄλλοις δὲ ἐν ἀμφιβόλῳ ἐᾷ τὴν τιμωρίαν, οὐκ ἀθρόως αὐτοὺς ἀμυνομένη, ὥστε τοὺς ἠδικημένους ὑπ' αὐτῶν λυπεῖσθαι. It does not appear to have been observed that the last words may well correspond to (ὥστε) χρονίζοντα (sc. τὸν ἠδικημένον) ἄχει βρύειν, *i.e.* 'while other cases tarry 'twixt light and dark, so that, waiting, (the sufferer) grows fraught with grief.' Now βρύει, it is generally admitted, has found its way in from v. 68, where βρύειν occurs just before the wrongly repeated τοὺς δ' ἄκραντος ἔχει νύξ, which properly

[1] Since it might be rendered 'and the cases which (τὰ relative) linger tarrying 'twixt light and dark grow full of grief.'

belongs here only. It is self-evident that there has been some amount of confusion between the two places, and it is held that, after *βρύει* came in from v. 68, v. 63 was unmetrically and meaninglessly repeated after *βρύειν* of that line by parablepsis. It is surely more natural to suppose that the word came in as the full *βρύειν* (whether so written or as *βρύει*), and this would correspond entirely with the scholion.

We may then fairly put it down that the text of the paraphrast was

ῥοπὴ δ' ἐπισκοπεῖ δίκας
ταχεῖα τοὺς μὲν ἐν φάει,
τὰ δ' ἐν μεταιχμίῳ σκότου
μένει χρονίζοντ' ἄχει βρύειν (βρύει).

Metre alone proves this to be corrupt, and, though it existed in some MS on which was written the scholion available to m, it cannot represent an older and more authentic stage of the Medicean text.

But how did *βρύει* come into v. 62 in the first instance? Not because the line preceded *τοὺς δ' ἄκραντος ἔχει νύξ*, inasmuch as that verse did not come to follow v. 68 at all until *βρύει* already appeared in both places. The true reading I take to be the word best suited to the metaphor, viz. **βάρει**, a word which met with a double accident. Thus

(1) **βάρει** was glossed by ἄχθει, and for ἄχθει (as often, cf. 418) ἄχθει
was afterwards substituted **ἄχει**, *i.e.* *βάρει* became ἄχει *βάρει*,

(2) **βάρει** was corrupted to **βρύει** through the influence, partly at least, of *βρύειν* in the near context.

[**χρονίζοντα** (with **τὰ δ'**) is the intelligible reading of M and should therefore be retained. If, however, *χρονίζοντι βάρει*, which is easier, is right, the elision of the termination would occur when *χρονίζοντι ἄχει βρύει* came into existence. Those who could say of *Suppl.* 6 *οὔτιν' ἐφ' αἵματι* that it was *οὐκ ἐφ' αἵματί τινι*, or of *χεῖρ'* (*Suppl.* 764) that it was *χειρὶ τὸ ἐντελές*, would think little of eliding the dative *-ι*. Moreover **ἄχει** went on to *ἄχη*.]

There remains to be considered schol. (3) in the right margin, *ὅσα δὲ ὑπερτίθεται, ταῦτα 'σύν τε μεγάλῳ ἀπέτεισαν'* (quoting *Il.* iv. 161). This note (as Dr Verrall remarks) has the appearance of being ancient. It is succinct, and it contains an illustrative quotation. Whether, however, it helps towards the determination of a text older than M is very doubtful. (*a*) We may take it as a note on the general sense: 'where punishment is deferred, 'tis paid with heavy interest.' (*b*) We may press the words *ὅσα δὲ ὑπερτίθεται* into verbatim correspondence with *τὰ δὲ μένει*. But in neither case do we learn anything new of the text, since *τὰ δὲ...μένει* will always stand part of the question, and, so far as the meaning is concerned, we are already aware that the reference can only be to punishment deferred. The quotation touching 'heavy interest' appears to be simply a natural way of commenting either on *ἄχει βρύει* or on *βρύει* alone ('grow fraught with sorrow to come'). There is plainly nothing in this scholion opposed to the reading of M.

A marginal gloss (4) on v. 62 is *ἀνθεῖ*, which obviously = *βρύει*.

Thus from all the scholastic contributions we arrive at the conclusion that our oldest evidence for the text is still the reading of M

itself, while another text, used by the writer of schol. (1), is probably younger and of an edited character.

(*b*) *Different views of the sense.*

If at first sight it looks as if a large number of interpretations of the passage were possible, reflection will quickly reduce them to manageable compass. It is manifest that the three terms ἐν φάει, ἐν μεταιχμίῳ σκότου, νύξ are opposed to each other. It should also be clear that there is an equal opposition between ταχεῖα, χρονίζοντα, ἄκραντος. The latter series has been somewhat strangely disregarded. Until the necessity is apparent of the two series being brought into accord, we might attempt the following meanings:

(1) The punishment overtakes the sinner—

suddenly, in the day of prosperity,
or *lingeringly, with the decline of his fortunes,*
or *in the night of total wretchedness.*

To this the objections are (α) that the third term is meaningless in itself, (β) that ἄκραντος has no place in its antithetical series.

(2) Punishment befalls him—

suddenly, in the midst of life,
or *lingeringly, in the twilight of life,*
or *after death.*

Here again (α) ἄκραντος has no place, (β) the third term is abruptly expressed, (γ) ἐν μεταιχμίῳ σκότου is anything but a natural Greek phrase in such a sense.

(3) Punishment may come—

swiftly, so that all can see it (φανερῶς schol.),
or *lingeringly, in a form half concealed,*
or *so that none can see how it falls.*

But (α) if ἄκραντος has here any antithesis to ταχεῖα, χρονίζοντα, it should mean that punishment does not come at all, (β) the thought and expression are both far-fetched.

(4) Justice has her eye upon the three parties, viz. upon—

Clytaemnestra and Aegisthus in prosperity,
Orestes and Electra in half obscurity,
Agamemnon in death.

This is doubly far-fetched. Its obscurity almost puts it out of the question. The chorus, again, cannot say that a swift stroke is to befal the guilty pair, and the two series of antithetical terms are disturbed in their application throughout. τὰ δ', moreover, is an inelegant variation.

(5) The fall of the scale is sometimes—

swift, because the case is clear,
lingering, because the crime is half hidden,
baffled, because the sin is totally concealed.

This is the only rendering which keeps up the double series of terms in a completely intelligible relation.

A variation on the latter interpretation is that of Sidgwick and Verrall. Thus Sidgwick 'Justice is sure, though it visits men differently, some with swift vengeance in the daylight (*i.e.* early); some in the twilight, after long waiting, suffer at last; some are "wrapt in ineffectual night" *i.e.* die unpunished [*but justice is only delayed*, and falls on their house at last].' One objection to this is the difficulty of seeing why the delayed punishment is said to come in the 'twilight'—unless, possibly, it means that the culprit is almost escaping, or, in other words, nearly getting away into the 'ineffectual night.'

64 ᾗ δ' αἵματ' κ.τ.λ. *'Pure' iambic senarii in lyrics.*

The comparative frequency with which an iambic senarius occurring in lyrics is composed of pure iambi has led some critics to make an exaggerated demand for such 'purity,' till, like Paley, they have been inclined to regard with a vexatious suspicion lines which deviated from this arbitrary rule. In Aeschylus there is no more than a partiality for such lines. Taking only a text as near as possible to the MSS, and lines unanimously printed as senarii, I have counted 36 'impure' as against 32 'pure' verses. The present verse (with the MS reading δι' αἵματ') is counted among the 'pure.' Out of the 32 pure lines there are but 9 cases of exact correspondence between pure line in the strophe and pure line in the antistrophe (viz. *P. V.* 610, 632; *Cho.* 23, 33; 47, 58; 65, 70; *Eum.* 155, 162; *Suppl.* 786, 794; 800, 808; *Ag.* 415, 431; 1537, 1564). Of the 'impure' verses 25 contain spondees, 11 contain resolutions. There are lines with one, two and three spondees, and the antistrophic line need not answer to the strophic as regards either the place or number of the spondees. Thus *Suppl.* 568 λειμῶνα χιονόβοσκον ὅντ' ἐπέρχεται is answered by 577 βοτὸν ἐσορῶντες δυσχερὲς μειξόμβροτον, and *Cho.* 450 (a pure senarius) by 429 πάντολμε μᾶτερ δαΐαις ἐν ἐκφοραῖς, as is the pure *Eum.* 169 by 174 κἀμοί γε λυπρὸς καὶ τὸν οὐκ ἐκλύσεται. Compare also *Eum.* 144 with 150, 261 with 273; *Ag.* 1087 (pure) with 1095 λουτροῖσι φαιδρύνασα, πῶς φράσω τέλος; *S. c. T.* 819 κακόν με καρδίαν τι περιπίτνει κρύος with 827 βουλαὶ δ' ἄπιστοι Λαΐου διήρκεσαν.

I have therefore no scruple on the score of metre in writing ᾗ δ' αἵματ' here, while any metrical argument urged for the alteration θιγόντι for οἴγοντι v. 69 must evidently go for nothing. Similarly the resolution in v. 79 βίᾳ φερομένων αἰνέσαι πικρὸν φρενῶν is plainly unobjectionable. v. 82 again is an unmistakable senarius.

The answer to the last words in the present strophe τὸν αἴτιον πανορκέτας νόσου βρύειν is corrupted in the MS to φόνον καθαίροντες ἰοῦσαν ἄτην. The proper division of the lines is mentioned above (v. 24 appendix); but if we choose, less well, to consider the words as iambic senarii, we may accept Musgrave's ἴθυσαν μάταν and read καταρρέοντες, and it is manifest that no difficulty need arise through the spondee in the fifth foot. Nor need one suggest νούσου in the strophe.

74 sqq. M.

ἐμοὶ δ'.....
δίκαια καὶ μὴ δίκαια
πρέποντ' ἀρχὰς βίου
βίᾳ φερομένων αἰνέσαι κ.τ.λ.

This will translate without difficulty, as is shewn in the commentary. That it is necessarily sound on that account does not, of course, follow.

The scholia run (1) to v. 74 τὸ ἑξῆς, ἐμοὶ δὲ *πρέποντα καὶ ὀφειλόμενά ἐστιν ἀπαρχὰς βίου τὰ τῶν βίᾳ με φερομένων αἰνέσαι πικρὸν φρενῶν στύγος* (Vettori for στάγος) *κρατούσῃ, ἀνάγκην γάρ μοι οἱ θεοὶ προσήνεγκαν*: (2) to line 78 (with lemma *πρέποντ' ἀρχὰς βίου*) *πρέποντά μοί ἐστι καὶ ὀφειλόμενα, ἐξότε τοῦτον ἐπανῄρημαι τὸν βίον, τὰ τῶν πρὸς βίαν κεκτημένων ἐπαινέσαι κ.τ.λ.*

It is evident from the identical combination *πρέποντα καὶ ὀφειλόμενα* that in part the two scholia are derived from the same source, at least to the extent indicated in ἐμοὶ δ'.....*πρέποντ'*.... καὶ ὀφειλόμενα The *ἐξότε ἐπανῄρημαι* of schol. (2) points unmistakably to the reading ἀπ' ἀρχᾶς, and schol. (1) actually has that expression in the disguised form ἀπαρχὰς, which makes no sense or grammar in the context. [It is, of course, practically out of the question that the far-fetched expression and harsh grammar *ἀπαρχὰς βίου* 'first-fruits of my life' can be, or can have been taken by the scholiast to be, an accusative in apposition to the thought.] The appearance of *ἀπαρχὰς* (instead of ἀπ' ἀρχῆς) is to be explained on the assumption that the note dates from a time when the actual Doric forms of the text were copied into the mere statement of τὸ ἑξῆς (which appears a very natural proceeding). When the Attic forms in η were substituted in the scholia, *κρατούσῃ* and *ἀνάγκην* would run no risk of error, but απαρχας happened to be a well-known word, and that word was read here by the copyist of a scholion which it was not his first business to understand. How far m was from understanding it, may be realised from his meaningless *στάγος*. Either m or a predecessor was familiar with the open shape of α which long prevailed and which is often practically indistinguishable from υ, and *στάγος* was the word which he appeared to read, whatever it might mean.

We may then decide that the first writers of both scholia had **ἀπ' ἀρχᾶς βίου** before them. Nevertheless this reading can hardly be right, nor is it likely to have been the original of the Medicean. Scholiast (2) may have felt no difficulty in supplying τοῦδε with *βίου* in the sense of 'since I began (this) life (of servitude),' but the word is not to be supplied by common sense. ἀπ' ἀρχᾶς *βίου* could only mean 'since my life began,' a meaning which is in direct contradiction to 75 sq.

We are thus confronted with two readings, viz. M **ἐμοὶ.. δίκαια καὶ μὴ δίκαια | πρέποντ' ἀρχὰς βίου | ...αἰνέσαι** (*i.e.* δίκαια καὶ μὴ δίκαια *πρέποντά ἐστιν αἰνέσαι ἀρχὰς βίου*, 'justice and injustice are alike befitting for me to commend in the powers that rule my life'), and schol. **πρέποντ' ἀπ' ἀρχᾶς βίου.** It is of course open to us to take the reading of the scholiast as a correction, thus

ἀπ'
πρέποντ' αρχας βίου

but, in the absence of any hint (*e.g.* an old note λείπει ἡ ἀπό), it is perhaps more probable that both readings are derived from

πρέποντα παντάρχας βίου

(where παντάρχας is in the same construction as ἀρχὰς of M, but with a better touch of meaning, 'to commend in them who have full command of my life'). The two causes of corruption began respectively with (1) πρεποντα<παντα>ρχας and (2) πρεποντα<αντ>αρχας.

150 ὑμᾶς δὲ κωκυτοῖς ἐπανθίζειν νόμος. *Caesuraless senarii.*

It is perhaps a consequence of the very proper rigidness with which schoolboys are forbidden to write Greek iambic verses without caesura, that mature scholars are too often aroused to suspicion by the appearance of such lines in the dramatists. Yet they are surely numerous enough.

In a cursory glance through Sophocles I note (omitting the frequent instances of 'quasi-caesura')

O. T. 598 τὸ γὰρ τυχεῖν αὐτοῖς ἅπαντ' ἐνταῦθ' ἔνι.
738 ὦ Ζεῦ, τί μου δρᾶσαι βεβούλευσαι πέρι;
785 κἀγὼ τὰ μὲν κείνοιν ἐτερπόμην, ὅμως δ'
1290 ὡς ἐκ χθονὸς ῥίψων ἑαυτόν, οὐδ' ἔτι
Ant. 1021 οὐδ' ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς.
Aj. 855 καί τοι σὲ μὲν κἀκεῖ προσαυδήσω ξυνών.
969 τί δῆτα τοῦδ' ἐπεγγελῷεν ἂν κάτα;
994 ὁδός θ' ὁδῶν πασῶν ἀνιάσασα δή.
El. 330 κοὐδ' ἐν χρόνῳ μακρῷ διδαχθῆναι θέλεις;
Phil. 101 λέγω σ' ἐγὼ δόλῳ Φιλοκτήτην λαβεῖν.
737 τί τοὺς θεοὺς οὕτως ἀναστένων καλεῖς;
1369 ἔα κακῶς αὐτοὺς ἀπόλλυσθαι κακούς.
frag. 300 πέρδικος ἐν κλεινοῖς Ἀθηναίων πάγοις.
307 2 οὐ μᾶλλον ἢ λευκῷ λίθῳ λευκὴ στάθμη.
855 10 ἔνεστι δ' ἐν χέρσου τετρασκελεῖ γονῇ.

Euripides I have not examined with any care, but have noted

Bacch. 1125 λαβοῦσα δ' ὠλέναις ἀριστερὰν χέρα
Hec. 355 γυναιξί, παρθένοις ἀπόβλεπτος μέτα.
Suppl. 303 σφάλλῃ γὰρ ἐν τούτῳ μόνῳ, τἄλλ' εὖ φρονῶν.
frag. 255 καὶ τὴν Δίκην μακρὰν ἀπῳκίσθαι βροτῶν (dub.).
„ 360 52 οὐκ ἔσθ' ὅπως ὑμῖν ἐγὼ οὐ σώσω πόλιν (dub.).
495 6 ὀρθοσταδὸν λόγχαις ἐπείγοντες φόνον.

In Aeschylus examples are plentiful, viz.:

Suppl. 406, 920, 958, 1027; *Pers.* 254, 355, 468, 472, 492, 504, 506, 512, 522; *Prom. V.* 667; *S. c. T.* 444; *Cho.* 150, 491, 882; *Eum.* 26. [*Ag.* 934 πιθοῦ· κράτος μέντοι πάρες γ' ἐκὼν ἐμοί can, of course, be divided at the particles.]

Neophron *fr.* 3. 2 has *βροχωτὸν ἀγχόνην ἐπισπάσας δέρῃ.*

Attempts to provide special justification for each and all of these forty cases have failed. No doubt words like *αὐτοῖς* (Soph. *O. T.* 598), *κἀκεῖ* (*Aj.* 855), *πασῶν* (*Aj.* 994), *θεοῖς* (Aesch. *Suppl.* 1027), *αὐτῆς* (*Cho.* 882) gain a marked emphasis by their situation, and this is as much as to say that the poet knows how to handle his rhythm with effect. Perhaps emphasis is present in some degree in the greater number of examples, falling upon the word after which caesura should normally take place. It is not, however, conceivable in all the instances (*e.g. Pers.* 472 *πεζῷ παραγγείλας ἄφαρ στρατεύματι*, *Bacch.* 1125 *λαβοῦσα δ' ὠλέναις ἀριστερὰν χέρα*).

I believe the truth to be stated by Wilamowitz-Moellendorff on Euripides *Heracles* 754: 'It is not necessary that a trimeter should have a caesura, but that it should have no false one, *i.e.* (for tragedy) that it should not break in two in the middle nor yet fall into the three equal pieces of which it is composed.' He remarks that if anyone regards Eur. *Suppl.* 303 *σφάλλῃ γὰρ ἐν τούτῳ μόνῳ, τἄλλ' εὖ φρονῶν* as an exception (to the latter proviso), 'so versteht er nur zu skandiren.' I should therefore regard it as compulsory to write in Soph. *O. C.* 372 *ἐσῆλθε τοῖν τρὶς ἀθλίοιν ἔρις κακή* (not *τρισαθλίοιν*), and in *Ag.* 1251 should certainly consider *ἦ κάρτ' ἄρ' ἂν παρεσκόπεις χρησμῶν ἐμῶν* as corrupt, and no more a tragic line than Castorio's *σὲ τὸν βολαῖς νιφοκτύποις δυσχείμερον.*

152 sqq. *ἵετε δάκρυ κ.τ.λ.*

(*a*) It has been usual to understand *ἕρυμα* of the tomb, and to join *ἕρυμα τόδε κακῶν κεδνῶν τ'*. 'The tomb is so called because the dead are as it were shut off from all further participation in either the sufferings or the blessings of this life' (Paley). Greek opinion on the subject of the after life was conflicting, and writers were not consistent with themselves. The question whether joy or grief could touch the dead was much discussed. Cf. 322 sqq. (n.), Soph. *El.* 356 *εἴ τις ἔστ' ἐκεῖ χάρις*. Contrast Eur. *Tro.* 603 *οὐδ' ὁ θανὼν ἀδάκρυτ' ἐπιλάθεται ἀλγέων* with *Alc.* 937 *τῆς μὲν γὰρ οὐδὲν ἄλγος ἅψεταί ποτε*, Soph. *El.* 1170 *τοὺς γὰρ θανόντας οὐχ ὁρῶ λυπουμένους*. We may therefore grant the likelihood of the expression in itself. It is, however, in entire incongruity with the present situation. The *χοαί* and the chant of the Chorus are intended to honour the dead, and it is surely absurd to pour such libations and to weep unstinted tears over a slain lord who lies 'where good or evil can no longer touch him.'

To suit this interpretation: (1) Paley joins *χοᾶν* (gen. abs.) *κεχυμένων πρὸς ἕρυμα* and reads *ἀποτρόπων* in order to obtain a construction; (2) Conington construes *ἵετε πρὸς ἕρυμα*, makes *ἀπότροπον* refer to *δάκρυ*, and leaves *κεχυμένων χοᾶν* as a separate clause. The harshness of this is self-evident; (3) Verrall refers *ἄγος* to *ἕρυμα* and renders *ἀπότροπον ἄγος, ἀπεύχετον* 'this awful thing from which we turn, against which we pray.'

(*b*) We might render 'this fending off (by χοαί) on the part of both the bad and the good' (*i.e.* sent by Clytaemnestra, but used by Electra and ourselves). But ἔρυμα stands somewhat baldly, and the intention of one and the act of another can hardly be put so curtly.

(*c*) Keeping ἄλγος: 'at this fending off (*i.e.* intended defence) on the part of the bad (viz. Clyt.), which is (intended for) an abominable grief to the loyal.' But the allusion to a frustrated intention is again too curt, and ἄλγος is most strangely used.

277 sq. **τὰ μὲν γὰρ ἐκ γῆς δυσφρόνων μειλίγματα**
βροτοῖς πιφαύσκων εἶπε τὰς δὲ νωνόσσους

M (**νῶν, νόσους** by correction).

Previous views of this passage may be thus summed up—

(A) We might read (1) with the early editions, **τὰς δὲ νῷν** and make *πιφαύσκων εἶπε* a combination like *ἔφη λέγων*, &c. But *νῷν* could have no place. The dual would emphasize Electra's part in a punishment with which she has evidently nothing to do. Klausen explains the whole passage (after a late schol.) by 'praedixit terrae sterilitatem *civibus*, tum *nobis* morbos,' accounting for *δυσφρόνων μειλίγματα βροτοῖς* as 'venena quibus infensi contra mortales utuntur,' *μείλιγμα* being 'placamentum (hoc loco sensu malo).' So the schol. *αἱ κολάσεις γὰρ τῶν ἀδικούντων μειλίγματά εἰσι τῶν ἀδικηθέντων.* Than this nothing could be more far-fetched: (2) with Turnebus, **τάσδε νῷν**, separating **εἶπε** from *πιφαύσκων*. The fatal objection to *νῷν* remains, as well as the awkwardness of the previous words.

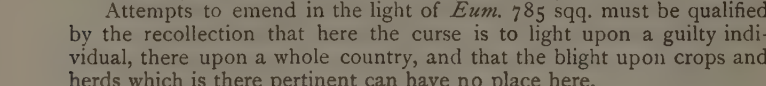
(B) **τὰς δὲ νῷν** may be emended. (1) **τάσδ' αἰνῶν** (Hermann) = 'recounting the following....' The correction is technically good, but the word *αἰνῶν* is unconvincing and the general sense unsatisfactory: (2) Hermann's earlier **τὰς δὲ τῶν** (= *τούτων*, cf. *Ag.* 7), though better in sense (viz. 'he spake of the ways to appease them and the diseases which spring from them'), does not account for the corruption: (3) **βλαστάνειν** (Conington); *i.e.* 'the very offerings of piety to those beneath, so far from being accepted, grow up into diseases.' This is very strained, and *βλαστάνειν* is but little like the text. [It may, however, be remarked in passing that Conington's infin. with **εἶπε** is quite correct, despite a notion, which appears to be hardening into dogma, that the construction (instead of ὡς or ὅτι) is a solecism. Cf. Soph. *Trach.* 362 *ἐν ᾗ | τὸν Εὔρυτον τόνδ' εἶπε δεσπόζειν θρόνων*, *Ant.* 755 *εἰ μὴ πατὴρ ἦσθ', εἶπον ἄν σ' οὐκ εὖ φρονεῖν*, *O. T.* 994 *εἶπε γάρ με Λοξίας ποτὲ | χρῆναι μιγῆναι μητρί*, Eur. *Phoen.* 1590 *σαφῶς γὰρ εἶπε Τειρεσίας οὐ μή ποτε | σοῦ τήνδε γῆν οἰκοῦντος εὖ πράξειν πόλιν*, Hdt. 7. 196 *τῶν νεῶν τῶν εἶπον Σανδώκεα στρατηγέειν*]: (4) **εἶπεν ἀσθενῶν** (Bamberger): (5) **τὰς δειλῶν** (Weil), *i.e.* of those too cowardly to avenge: (6) **τάσδ' ἐννῆν** (Verrall), with the interpretation 'for the gift with which earth appeases men's cares, doth, as he declared for their instruction, breed in them certain threading corruptions.'

(C) Correction may extend to other words, *e.g.* μηνίματα (Lobeck), ἀστοῖς πιφαύσκων (Rossbach), ἐξῆς for ἐκ τῆς (Heath), ἔταις (fortasse) πιφαύσκων (Wecklein), τῶν μὲν γὰρ ἐκ γῆς (Paley).

Attempts to emend in the light of *Eum.* 785 sqq. must be qualified by the recollection that here the curse is to light upon a guilty individual, there upon a whole country, and that the blight upon crops and herds which is there pertinent can have no place here.

314—421 First Section of the Kommos.

Wecklein gives the scheme of interlinked arrangement thus :—



i.e. metrically

a. b. a x (anapaestic system) c. b. c y (anapaestic system) e. f. e x (anapaestic system) g. f. g

A point in dispute is whether the passages given to the Coryphaeus should not rather be assigned to the Chorus. In any case it is better to use the non-committal sign XO.

362 sqq. M. μηδ' ὑπὸ Τρωΐας
τείχεσσι φθίμενος, πάτερ,
μετ' ἄλλων δορικμῆτι λαῷ
παρὰ Σκαμάνδρου πόρον τέθαψαι,
πάρος δ' οἱ κτανόντες
νιν οὕτως δαμῆναι
θανατηφόρον αἶσαν
πρόσσω τινὰ πυνθάνεσθαι
τῶνδε πόνων ἄπειρον.

The scholia on this corrupt passage are—

(1) to v. 362 : γυναικικῶς οὐδὲ τούτῳ ἀρέσκεται, ἀλλὰ τῷ μηδὲ τὴν ἀρχὴν ἀνῃρῆσθαι (shewing that the passage was rightly assigned in the writer's copy to Electra, whereas M has no mark of the speaker).

(2) to v. 365 : λείπει τὸ ὤφειλες—which indicates a text τεθάφθαι and the voc. πάτερ.

(3) to v. 367 : ἀπέστρεψε τὸν λόγον εἰς τὸν πατέρα αὐτοῦ. If this is sound and ascribed to the right line, it in no way fits our text. The form of note is itself frequent: cf. schol. Soph. *Aj.* 641 ἀπέστρεψε τὸν λόγον πρὸς τὸν Τελαμῶνα. But the preceding words have been addressed directly to Agamemnon, so that the ἀποστροφή is from, and not to, him. If we emend (as we may perhaps do) to ἀπέστρεψε τὸν λόγον <τὸν> εἰς τὸν πατέρα there is still a difficulty in αὐτοῦ. Yet the note may very well have come from a different hand to that of schol. (1), and the writer may have regarded Orestes as the speaker. The absence of *per-*

sonarum notae often causes such diversity among commentators. Or τὸν εἰς τὸν πατέρα αὐτόν is possible.

(4) to v. 367: λείπει τὸ ὄφελον, *i.e.* with δαμῆναι.

(5) to v. 367: τοῖς ἐκείνων. For this there is no corresponding text. Conington suggests <φίλοις> (reading αἰῶ κτίσας in the strophe). I have suggested <δαίμοσιν> as more easily lost (retaining αἰῶνα κτίσας). See the commentary.

(6) (to v. 369): πρὸ τοῦ ἀποθανεῖν τὸν πατέρα. This obviously belongs to v. 366 (πάρος), but was miswritten opposite πρόσω.

(7) to v. 369: ἐμέ—an explanation of τινὰ.

From these variorum comments and more modern criticism we may restore the text and adjust the scholia themselves thus:—

μηδ' ὑπὸ Τρωίας	γυναικικῶς οὐδὲ τούτῳ κ.τ.λ.
τείχεσι φθίμενος, πάτερ,	
μετ' ἄλλῳ δουρικμῆτι λαῷ	
παρὰ Σκαμάνδρου πόρον τεθάφθαι·	λείπει τὸ ὤφελες
πάρος δ' οἱ κτανόντες	πρὸ τοῦ ἀποθανεῖν τὸν πατέρα
τοῖς ἐκείνων	
νιν οὕτως δαμῆναι <δαίμοσιν>	ἀπέστρεψε τὸν λόγον τὸν εἰς τὸν πατέρα αὐτοῦ λείπει τὸ ὄφελον
θαναταφόρον αἶσαν	
πρόσω τινὰ πυνθάνεσθαι	ἐμέ
τῶνδε πόνων ἄπειρον	

489 μέμνησο λουτρῶν κ.τ.λ. *The manner of Agamemnon's death.*

According to the Homeric account (*Od.* 4. 514 sqq.) Agamemnon was slain in the house of Aegisthus, who was living adulterously with Clytaemnestra. Agamemnon's ship was brought by the weather to the coast, and Aegisthus, whose watchman had been on the outlook for a year, went in state to meet him and offer hospitality.

> τὸν δ' οὐκ εἰδότ' ὄλεθρον ἀνήγαγε, καὶ κατέπεφνε (534)
> δειπνίσσας, ὥς τίς τε κατέκτανε βοῦν ἐπὶ φάτνῃ.

With him perished all his company. The 'treachery' (δόλος) of Aegisthus, and (less frequently) of Clytaemnestra, is strongly emphasized. In *Od.* 11. 409 sqq. the same story is told with more fulness as to the part played by Clytaemnestra and with more stress upon the shame and ignominy:

> ἀλλά μοι Αἴγισθος τεύξας θάνατόν τε μόρον τε
> ἔκτα σὺν οὐλομένῃ ἀλόχῳ, οἰκόνδε καλέσσας,
> δειπνίσσας, ὥς τίς τε κατέκτανε βοῦν ἐπὶ φάτνῃ·
> ὥς θάνον οἰκτίστῳ θανάτῳ.

His comrades were killed like pigs, and the form of the slaughter was pitiable;

> ἀλλά κε κεῖνα μάλιστα ἰδὼν ὀλοφύραο θυμῷ,
> ὡς ἀμφὶ κρητῆρα τραπέζας τε πληθούσας
> κείμεθ' ἐνὶ μεγάρῳ, δάπεδον δ' ἅπαν αἵματι θῦεν.

Cassandra was slain by Clytaemnestra herself;

αὐτὰρ ἐγὼ (Agam.) ποτὶ γαίῃ χεῖρας ἀείρων
βάλλον ἀποθνήσκων περὶ φασγάνῳ· (423)

while the wife refused so much as to close his eyes.

There is nothing in Homer about a bath, or an entangling robe. The instrument of death is the sword (φάσγανος), not the axe. For the bath, robe and axe we should perhaps have to look to the Cyclic epic of the *Nostoi*, if that composition were extant. That Stesichorus represented the deed as done with an axe seems to be shewn by the fragment (Bergk 42) concerning Agamemnon in the dream

τᾷ δὲ δράκων ἐδόκησε μολεῖν κάρα βεβροτωμένος ἄκρον,

since no other weapon would be likely to be used in order to inflict a blow upon the top of his head. It may be no far-fetched conjecture that the notion of an axe arose from the repetition in Homer of the striking expression ὥς τίς τε κατέκτανε βοῦν ἐπὶ φάτνῃ, which would remain familiar while the detail περὶ φασγάνῳ (11. 424) was overlooked, and would naturally suggest the poleaxe. We may, perhaps, further surmise that the story of the slaughter in the bath would result from an elaboration of the hint that Agamemnon was slain while receiving the hospitalities regularly offered to the weary traveller. What these included appears from *Cho.* 666, and from *e.g.* Hom. *Od.* 4. 48

ἓς ῥ' ἀσαμίνθους βάντες ἐυξέστας λούσαντο·
τοὺς δ' ἐπεὶ οὖν δμωαὶ λοῦσαν καὶ χρῖσαν ἐλαίῳ,
ἀμφὶ δ' ἄρα χλαίνας οὔλας βάλον ἠδὲ χιτῶνας

(cf. also *Od.* 17. 87 and 23. 154). The last line will sufficiently account for the employment of the πέπλος as an ἀμφίβληστρον. The heinousness of Clytaemnestra's crime would be intensified by this extension of the story, the pretence of affection, the abominable cunning and the ignominy done to Agamemnon being all brought into prominence.

It cannot, however, have come about that these particular details were universally accepted in legend. Sophocles indeed represents Agamemnon as slain with the *axe*, by both Clytaemnestra and Aegisthus (*El.* 99 σχίζουσι κάρα φονίῳ πελέκει, with which cf. 195 sq.), but it is at the banquet (v. 203) as in Homer. Euripides represents both the guilty parties as perpetrating the murder, Clytaemnestra using the axe and Aegisthus (apparently) the sword (*El.* 159, 164, 279, 1158). He, like Aeschylus, prefers the story of the bath (*El.* 157). The entangling robe naturally has no place in Sophocles. In Euripides it is not mentioned in the *Electra*, but appears in the *Orestes* (25)

ἢ πόσιν ἀπείρῳ περιβαλοῦσ' ὑφάσματι | ἔκτεινεν.

A relief reproduced in Baumeister's *Denkmäler* p. 21 shews Agamemnon, with head and arms entangled in a πέπλος, being attacked on the one side by Aegisthus with a sword and on the other by Clytaemnestra with some implement which cannot be identified. On the Roman sarcophagi quoted by Robert (*Bild und Lied* p. 177) an axe is represented lying between the Erinyes at Agamemnon's tomb.

In Aeschylus the axe has no place. The only weapon mentioned either directly or indirectly is the sword of Aegisthus, and the only hand in the actual murder is that of Clytaemnestra. This fact is not without its bearing on her first place in the punishment and on the intensification of the horror.

From the *Agamemnon*, *Choephori* and *Eumenides* we may gather with fair certainty the manner in which Aeschylus conceived the murder to have been done.

After refreshing her husband with bathing (λουτροῖσι φαιδρύνασα *Ag.* 1095), Clytaemnestra envelopes him (before he steps from the bath) in what is apparently a sumptuous robe (*Ag.* 1382 πλοῦτον εἵματος κακόν), but in reality a πέπλος so designed as to impede all use of his arms or feet (*Cho.* 979 τὸ μηχάνημα, δεσμὸν ἀθλίῳ πατρί, | πέδας τε χειροῖν καὶ ποδοῖν ξυνωρίδα, 997 ποδένδυτον, *Eum.* 637 φᾶρος περεσκήνωσεν, ἐν δ' ἀτέρμονι | κόπτει πεδήσασ' ἄνδρα δαιδάλῳ πέπλῳ). The robe is in effect a net or snare (*Ag.* 1103 δίκτυόν τι Ἄιδου, ἄρκυς, 1381 ἄπειρον ἀμφίβληστρον, ὥσπερ ἰχθύων, *Cho.* 996 ἄγρευμα θηρός...δίκτυον...ἄρκυν, *Eum.* 463 ποικίλοις ἀγρεύμασιν). It is a diabolical μηχάνημα; and it is quite possible that, besides the heavy and embarrassing folds, the robe was provided with running cords to be tightened like a noose at will (see notes on the passage from *Cho.* 979). When Agamemnon is thus entangled, she smites him twice (*Ag.* 1344, 1383 παίω δέ νιν δίς), and he falls down in the bath (*Ag.* 1119 πίτνει δ' ἐν ἐνύδρῳ τεύχει). The first blow was a deadly one (*Ag.* 1342 καιρίαν); then came the second, and, when he lay slain (*Ag.* 1384 πεπτωκότι), she 'threw in' a third blow for 'Hades the Deliverer' (*ibid.* τρίτην ἐπενδίδωμι), exulting the while in the blood which spurted from his throat (*Ag.* 1388). All this she did with her own hands, though by instigation of Aegisthus, who, however, was not present (*Ag.* 1608 καὶ τοῦδε τάνδρὸς ἡψάμην θυραῖος ὤν). Thus does Agamemnon lie dead in the 'bath with silver sides' (*Ag.* 1540 ἀργυροτοίχου | δροίτης κατέχοντα χαμεύνην), and the word employed (δροίτη) suggests (according to another well-authenticated meaning) a *coffin*-shaped bath of the kind illustrated in the Dictionaries of Antiquities and by no means yet obsolete.

The weapon is a sword. We need not dwell upon μελαγκέρῳ... μηχανήματι of *Ag.* 1118, where both the reading and the meaning are doubtful (μηχάνημα in *Cho.* 979 more naturally refers to the robe). Nor need we here discuss the use of δορί *ibid.* 1147, where Cassandra prophesies that there awaits her a σχισμὸς ἀμφήκει δορί. δόρυ may or may not have been used (like ἔγχος) of any weapon; at any rate it is more likely to mean a sword than an axe; but it is sufficient that the words refer to the fate of Cassandra, not of Agamemnon. In *Ag.* 1261 Clytaemnestra is represented as θήγουσα φωτὶ φάσγανον, though this, of course, need not be conclusive for the sword, the expression being, perhaps, merely figurative, as we might say 'sharpening her knife for a human sacrifice' when, in fact, a knife was not the actual instrument. In *Ag.* 1496 sqq. Agamemnon is δαμεὶς ἐκ χερὸς ἀμφιτόμῳ βελέμνῳ. Βελέμνῳ 'weapon' would suit equally well with the axe or the sword (see note on βέλος in the commentary to *Cho.* 163), but the insistence

on the 'double-edge' agrees better with the notion of a thrusting sword. As applied to an axe the adjective would be otiose, since she would not turn the weapon round. But in *Ag.* 1530 ξιφοδηλήτῳ θανάτῳ τείσας ἄπερ ἦρξεν is decisive enough, as is *Cho.* 1009 ὡς ἔβαψεν Αἰγίσθου ξίφος. The cry of Agamemnon himself (1342) πέπληγμαι καιρίαν πληγὴν ἔσω points to a stab; and so beyond doubt does the line (*Ag.* 1388) κἀκφυσιῶν ὀξεῖαν αἵματος σφαγήν to a sword-cut in the throat.

The murder done, Agamemnon's body is mutilated (*Cho.* 438) with the view of preventing retribution through his agency after death.

The precise nature of the weapon with which a purely legendary murder is said to have been committed is in itself a question of little moment; but the variations and points of contact collected between Homer, Stesichorus, Aeschylus, Sophocles and Euripides shew that, even if there was a chief version, there was no one version of the whole legend so dominant in the early fifth century that it suppplanted other versions in all details. It is clear also that the dramatists were eclectic in their use of legendary lore. Aeschylus departs from Stesichorus in the matter of the axe and from Homer in respect of the bath; Sophocles follows Homer in the matter of the banquet, but the Stesichorean tradition in regard to the axe.

[It will be seen that the above discussion concerning Clytaemnestra's weapon arrives at a different conclusion from that of Mr G. C. W. Warr in his article in the *Classical Review* (Vol. XII. No. 7), which only came to hand after the completion of this note. Mr Warr thinks that Clytaemnestra 'first cut Agamemnon down with two blows of the axe falling on the head, which was an easy mark; then, when he was down and at her mercy, she finished him with one thrust of the sword of Aegisthus.' He objects to κόπτει in *Eum.* 638 as a term for a blow with a sword, and remarks that some other word (*e.g.* παίειν) would be required. But surely κόπτειν ξίφει is no more strange than κόπτειν μαχαίραις; and, if παίειν thus differs from κόπτειν, how are we to apply παίω δέ νιν δίς (*Ag.* 1383) to the two blows of the *axe*?]

571 sq. ἢ καὶ μολὼν ἔπειτά μοι κατὰ στόμα
ἐρεῖ, σάφ' ἴσθι, καὶ κατ' ὀφθαλμοὺς βαλεῖν M.

(i) The only attempt to retain the verses without change is that of Verrall, who marks a parenthesis and assumes an anacoluthon:

ἢ (sc. εἰ from v. 509) καὶ μολὼν ἔπειτά μοι κατὰ στόμα
ἐρεῖ—σάφ' ἴσθι καὶ κατ' ὀφθαλμοὺς βαλεῖν—
πρὶν αὐτὸν εἰπεῖν κ.τ.λ.

i.e. 'if he shall say—be sure he will drop his eyes as he speaks—before he can say' etc. This is ingenious, and we may grant the possibility of both the tmesis of καταβαλεῖν and the use of the infin. for participle after the imperat. ἴσθι (cf. *Pers.* 340, though not 176, where φράσαι is exegetic of τόδ'). But, apart from the accumulated peculiarities of expression, (1) why should Orestes assume that Aeg. will cast down his

eyes? Aeg. shews no sign of shame in the *Agamemnon*, and he will entertain no suspicion of Orestes: (2) it is very harsh for κατ' ὀφθαλμοὺς to follow κατὰ στόμα in an entirely different sense.

(ii) (α) Most editors alter (with Robortello) to βαλεῖ. This, if emendation proceeds no further, leaves ἐρεῖ absolute (though in answer to that objection commentators quote, not very conclusively, Hom. *Il.* 9. 56 οὐδὲ πάλιν ἐρέει, Plat. *Menex.* 234 B ὅστις ἐρεῖ ἐπὶ τοῖς ἀποθανοῦσι), and (a flaw which has been passed over in despair) gives no sense whatever to σάφ' ἴσθι. Nor is the meaning of κατ' ὀφθαλμοὺς βαλεῖ agreed upon. Explanations offered are (1) 'and if he shall meet me face to face'—a tautology with the previous line, (2) 'and shall cast down his eyes' (as in Verrall's view), (3) 'shall cast his eyes on me.'

(β) Bamberger reads ἀρεῖ...βαλεῖ: 'if he shall raise his eyes, be sure (viz. that he *will* do so), and then drop them.' This would imply something in Orestes' deportment, or in a notorious furtiveness of manner on the part of Aegisthus, which would make such behaviour certain. But σάφ' ἴσθι is extremely unnatural, Orestes intends to create no suspicion by his deportment, and κατ' ὀφθαλμούς, though not tautological, should be akin to κατὰ στόμα in meaning.

636 **τί τῶνδ' οὐκ ἐνδίκως ἀγείρω;**

A scholion at this line says συνάξασα κατηγορῶ (*i.e.* συναγαγοῦσα κατηγορῶ = ἀγείρω ἐν τῷ κατηγορεῖν)· νύσσει γάρ με τὸ δίκαιον ταῦτα λέγειν. The very precise word νύσσει cannot, of course, answer to anything in the line, and yet is hardly the kind of word which a scholiast would use in a general paraphrase to the effect 'for justice urges me to say this.' There must have been something in his text to suggest the special metaphor. A possible reading τί τῶνδ' οὐκ ἐνδίκως μ' ἐγείρει; is not probable.

Now the following passage begins

(637) **τὸ δ' ἄγχι πλευμόνων ξίφος**
διανταίαν ὀξυπευκὲς σοῦται (οὐτᾷ Hermann)
διαὶ Δίκας,

in which one schol. at least took the construction to be τὸ ξίφος Δίκας σοῦται διαί, since he explains τὸ δὲ ξίφος τῆς δίκης, τὸ ἔχον πικρίαν, ἀντικρὺ διὰ πνευμόνων ὁρμᾷ. Given the same construction, but the undoubted original οὐτᾷ, and supposing the connection of the passages to be misunderstood (with ὁ δὲ ἀντὶ τοῦ γάρ), it is highly probable that '*for* the sword of justice pricks *me*' may have been taken as the sense, of which the connection and general value were then represented by νύσσει γάρ με τὸ δίκαιον ταῦτα λέγειν.

643 sqq. *Evidence of the scholia.*

M. **δίκας δ' ἐρείδεται πυθμήν·**
προσχαλκεύει δ' αἶσα φασγανουργός·
τέκνον δ' ἐπεισφέρει

διμασε
δωμάτων παλαιτέρων
τείνει μύσος
χρόνῳ κλυτὴ βυσσόφρων Ἐρινύς.

On this mutilated passage the scholia to be considered are

(1) to v. 645 (left margin) *ἀντὶ τοῦ ποινήν.*

There is no objection to regarding this as an explanation of the sense of *τέκνον*. 'The child' (of crime) is its penalty. Cf. *Ag.* 376 *ἐπ' Ἀλεξάνδρῳ τείνοντα πάλαι τόξον*, where schol. Florent. explains by *ἤγουν (=ἀντὶ τοῦ) τὴν τιμωρίαν, μεταφορικῶς.* Cf. also *fr.* 315 *τῷ πονοῦντι δ' ἐκ θεῶν | ὀφείλεται τέκνωμα τοῦ πόνου κλέος.*

(2) (right margin) *ἐπεισφέρει δὲ τοῖς οἴκοις τέκνον παλαιῶν αἱμάτων, ὅ ἐστι, τίκτει ὁ φόνος ἄλλον φόνον.*

(3) written to διμασε (left margin) *λείπει ἡ ἐπί.*

(4) to v. 647 (left margin) *ἀπαιτεῖ.*

From *τοῖς οἴκοις* of schol. (2) it is generally assumed that the text gave δόμοις (δόμοισι, δόμοισιν or δώμασιν). It must, however, be remembered that it is quite in the manner of the scholia to supply such a complement to the verb, when one is missing. If *ἐπεισφέρει* stood alone in the text, there would naturally arise the question what dative was to be understood. Nevertheless it may be considered at least equally probable that the scholiast did read some such word as *δώμασιν.* That *αἱμάτων* also was in his copy is practically certain, and editors since Stephanus restore that word.

Still schol. (3) *λείπει ἡ ἐπί* finds no adequate justification in such a text. Nor is there anything in this or in M to account for schol. (4) *ἀπαιτεῖ*, which, to complicate matters, may either (*a*) be a gloss on a verb, or (*b*) mean *λείπει ἀπαιτεῖ* or *ἀπαιτεῖ δηλονότι*, implying either an accusative or an infinitive in its text. *ἀπαιτεῖ* cannot by any process of reason be an explanation of *τείνει.* Lachmann's *τίνειν*, which was suggested for other reasons, might have been before the scholiast, who (misunderstanding its construction) would comment

τίνειν] *ἀπαιτεῖ*

(cf. the schol. on 397 *δίκαν δ' ἐξ ἀδίκων ἀπαιτῶ· λείπει λαβεῖν*).

A possible reading possessed by the scholiasts may therefore have been (*e.g.*)

τέκνον δ' ἐπεισφέρει δόμοισιν αἶμ'
αἱμάτων παλαιτέρων
τίνειν μύσος

(*i.e. ὥστε τίνειν μύσος αἱμάτων παλαιτέρων*).

Yet (3) *λείπει ἡ ἐπί* remains unexplained, and on the whole I incline to

τέκνον δ' ἐπεισφέρει <τό>δ' αἵμασιν
αἷμα, τῷ παλαιτέρων

τίνει μύσος
χρόνῳ κλυτὰ βυσσόφρων Ἐρινύς,

and conclude that λείπει ἡ ἐπί implies a false notion of the grammar, viz. that it was (ἐπὶ) αἵμασιν αἷμα, like (ἐπὶ) κέρδεϊ κέρδος. The schol. (2) which runs ἐπεισφέρει δὲ τοῖς οἴκοις τέκνον παλαιῶν αἱμάτων represents a copy with the corruptions δώμασιν for δαιμασιν and αἱμάτων for αἱματωι. Schol. (4) ἀπαιτεῖ might represent a misunderstanding of the grammar of αἷμα or might refer to a τίνειν in its copy. The Medicean meanwhile lies somewhere between these corrupt texts.

If it were not for the aggregate indications of these various scholia I should have been inclined to suggest

τέκνον δ' ἐπεισφέρει δανείσμασιν
αἱμάτων παλαιτέρων
τίνειν μύσος κ.τ.λ.

'and the Erinys brings in further a child (= interest) for the loans of olden blood, to pay the pollution.' For this might be quoted Eur. *El.* 857 αἷμα δ' αἵματος | πικρὸς δανεισμὸς ἦλθε. The corruption of ΔΑΝΙCΜΑCΙΝ would be easy. The sustained metaphor τέκνον (= τόκον), δανείσμασιν, τίνειν would also be Aeschylean. The schol. ἀπαιτεῖ would go well with τίνειν by a misconception. [It is just possible that λείπει ἡ ἐπί might also suit this reading, the scholiast thinking ἐπὶ δανείσμασιν more clear and normal.]

792 sqq. *The evidence of the scholia.*

M has

ἐν δρόμῳ προστιθεὶς
μέτρον τίς ἂν σωζόμενον ῥυθμὸν
τοῦτ' ἰδεῖν δάπεδον
ἀνομένων βημάτων ὄρεγμα.

The scholia point to the same reading, corrupt as it is, although the explanations and constructions proposed in them may be impossible and even absurd. Thus the construction is given as

(1) ἀντὶ τοῦ ἴδοι (*i.e.* the infinitive = the optative *tout simplement*). τὸ δὲ ἑξῆς, ἴδοι δέ τις (*i.e.* with punctuation after *μέτρον*, despite the position of τις, and ignoring ἄν) σωζόμενον αὐτῷ τὸν ῥυθμὸν τοῦ δρόμου· μηδὲ ὑπερδραμὼν ἐν τῷ δαπέδῳ διαρρήξῃ τὸν χαλινόν. The last clause has been a puzzle, which may, I think, be solved (*a*) by running on ...δρόμου μηδὲ... (instead of punctuating ...δρόμου· μηδὲ...), and so indicating that the latter clause is only an amplification or exegesis of the former. The part of such exegesis which καὶ plays in positive sentences is played by οὐδὲ in negative. Thus v. 640 οὐ λὰξ πέδοι πατούμενον bears the schol. οὐ δεῖ ἀμελεῖσθαι οὐδὲ παρασιωπᾶσθαι, *Suppl.* 9 ἀσεβῆ] ὃν οὐ σέβομεν ἡμεῖς οὐδὲ τιμῶμεν. Similarly here μηδὲ ὑπερδραμὼν διαρρήξῃ τὸν χαλινόν is an explanation of ἴδοι τις σωζόμενον αὐτῷ τὸν ῥυθμὸν τοῦ δρόμου.

But how can this be? The answer (*b*) I find in a schol. on Pind. *Ol.* 13. 27 (τίς γὰρ ἱππείοις ἐν ἔντεσσιν μέτρα...ἐπέθηκ';), which explains

by *τὰ ἵππεια μέτρα τοῦ χαλινοῦ*. Cf. also Pind. *P.* 5. 44 *ἀκηράτοις ἀνίαις | ποδαρκέων δώδεκα δρόμων τέμενος* So here the schol. took *ῥυθμὸν* to be *τὸν χαλινόν*, because *ῥυθμίζει τὸν ἵππον*. His *ἐν τῷ δαπέδῳ* need cause no difficulty. He was quite likely to explain the accusative as one of 'space over which.'

(2) *λείπει τὸ ὅπως. καὶ τὸ ἰδεῖν ἀντὶ τοῦ ἴδοι· ὁ δὲ νοῦς, ὅπως ἄν τις τοῦτο ἴδοι, σῳζόμενον τὸν ῥυθμὸν ὁμαλὸν καὶ εὔτακτον κατὰ τὸν δρόμον τῶν ἀνυομένων πημάτων*. Grammatically this is as bad as the other. *ἰδεῖν* still = *ἴδοι*, and, though *τις* no longer begins an independent sentence, that difficulty is removed by an equally impossible expedient[1], the construction being taken to be *προστιθεὶς μέτρον <ὅπως> τις ἂν σῳζόμενον ῥυθμὸν τοῦτ'* (a sort of afterthought apposition to *σῳζόμενον ῥυθμόν*, 'yes, that,' the scholiast having some vague recollection of cases in which *τοῦτο* or *τόδε* does form such apposition) *ἰδεῖν* (= *ἴδοι*) *δάπεδον* (an adjective = *ὁμαλὸν καὶ εὔτακτον*), with *ὄργμα* in the sense *κατὰ ὄργμα*. That he would not shrink from taking *δάπεδον* as an adjective appears from another scholion (3) with lemma *ῥυθμὸν δάπεδον*, viz. *ἀντὶ τοῦ εὔτακτον καὶ μὴ τραχεῖαν πορείαν*.

The whole passage is instructive as shewing both to what lengths scholiasts could go in making their notes read speciously as if a really intelligible text stood before them when it did not, and also as shewing that the note which seems to imply another reading will often, when examined by those acquainted with scholiastic methods, prove to refer to our own text. The only divergence here is *πημάτων* for *βημάτων*, where the scholion (unless it has been itself corrupted) indicates a variant manifestly inferior to the reading of M.

954 sq. *The scholia.*

M has

δολίας
βλαπτομέναν ἐν χρόνοις θεῖσαν ἐποίχεται.

The scholia are (1) *τὴν Κλυταιμήστραν τὴν δολίως βλάπτουσαν καὶ ἐπὶ πολὺν χρόνον τὸν οἶκον ἐποίχεται ἡ δίκη*: (2) *ἐπεξῆλθε τὴν δίκην βλαπτομένην ἐκ πολλοῦ Ὀρέστης*. Though schol. (1) is proved to be of little critical warrant by its naive *βλαπτομέναν* = *βλάπτουσαν*, it is unlikely that the writer could have found *δολίας* in his text. Vettori therefore emended with *δολίαν*, which is somewhat inelegant. The adverb *δόλια* is at least as likely. In any case we may take it that the text of M does here differ from that of the scholion.

For the rest the comments help us little. In *καὶ ἐπὶ πολὺν χρόνον* the *καὶ* is epitatic, and this and *ἐκ πολλοῦ* of (2) do no more than confirm the general sense which is evidently comprised in *ἐν χρόνοις*. It is plain in (1) that no subject to the clause was expressed, *ἡ δίκη* being drawn from the previous context. In (2) the subject is taken to

[1] See Jebb's Appendix to Soph. *El.* 316 for illustrations of unclassical dealing with *τίς*.

be Orestes, by a much bolder expedient. Nothing is said in either scholion of *θεῖσαν*, nor is there anything to shew that *ἐγχρονισθεῖσαν* was found. If it had been, the scholiast would probably have given something more precise than his *ἐκ πολλοῦ* or *καὶ ἐπὶ πολὺν χρόνον*.

We may (1) suppose *βλαπτομέναν* to have been an early gloss on *ἐν χρόνους θεῖσαν* = *ἐνθεῖσαν χρόνους* = *ἐμποιήσασαν χρόνους*, or (2) suppose the *θεῖσαν* which is unexpressed in the scholia to have originated in a correction *βλαπτομέναν*$^{\phi\theta\text{εῖσαν}}$. The latter would leave the metrical correspondence as bad as ever. We may (3) keep both *βλαπτομέναν* and *ἐν χρόνους θεῖσ'* <*ἄν*>*αν*, and suppose something of the value of $-\smile\smile-$ to have been lost from the antistrophe.

THE SCHOLIA.

s. indicates that the scholion is written in the left margin of the MS, *d.* in the right margin, *sup.* at the top of the page, *inf.* at the bottom of the page. *gl.* = interlinear gloss.

The sign ⸸ = see remark below.

Where the lemma is included in the scholion it is printed in the same heavier type.

s. 12 πρέπουσα] **κοσμηθεῖσα.**
d. 13 **ἀντὶ <τοῦ> πῆμα νέον.** ⸸.
gl. 11 προστροπή] **ἱκέτις πρόσοδος.**
s. 22 ἰαλτὸς] **ὑπὸ Κλυταιμήστρας πεμφθεῖσα. 'Ἐπεὶ προΐαλλε συβώτης'** (Hom. *Od.* 14. 18).
d. 23 χοὰς...κτύπῳ] **ὅπως ἐναγίζουσα κόψωμαι καὶ θρηνήσω.**
gl. †κόπῳ] **ἀντὶ <τοῦ> κοπετῷ.** ⸸.
gl. 24 πρέπει] **διαφαίνεται.**
s. 25 ἄλοκι] **αὔλακι, τομῇ.**
gl. 26 ἰυγμοῖσι βόσκεται κέαρ] **ἀντὶ τοῦ τρέφομαι τῷ θρήνῳ.** ⸸.
s. 27 λινοφθόροι] **τὰ λίνα διαφθείρουσαι.**
d. **τὸ ἑξῆς. οἱ δὲ στολισμοὶ τῶν ὑφασμάτων πρὸς τοῖς στέρνοις λινοφθόροι λακίδες ἐρράγησαν.**
gl. 28 ὑπ' ἄλγεσιν] **ἀντὶ <τοῦ> ὑπὸ τῶν κοπετῶν.**
s. 32 τορός] **σαφής.**
d. ὀρθόθριξ] **ὀρθοῦσθαι ποιῶν τὰς τρίχας.**
d. 33 δόμων ὀνειρόμαντις] **δι' ὀνείρων τοῖς δόμοις μαντευόμενος.**
s. ἐξ ὕπνου] **ἀντὶ τοῦ δι' ὕπνου.**
gl. 34 ἀωρόνυκτον] **κατὰ τὸ μεσονύκτιον.**
s. 35 μυχόθεν] **ἐκ τῶν τῆς καρδίας μυχῶν.** ⸸.
d. ἔλακε] **ἀναλακεῖν καὶ βοᾶσαι τὴν Κλυταιμήστραν ἐποίησεν ὁ σαφὴς φόβος, δι' ὀνείρων μαντευόμενος.** ⸸.
d. περὶ φόβῳ] **περισσῶς τῷ φόβῳ.** ⸸.
d. 36 γυναικίοισιν ἐν δώ(μασιν)· **οἱονεὶ τοῖς ἐστερημένοις τοῦ κουριδίου ἀνδρός.**
gl. 38 ὑπέγγυοι] **ἀληθεῖς, θεοφόρητοι.**
d. **ὑπέγγυοι· τὴν ἀπόφασιν ἐγγυώμενοι, ἢ ἐκ θεῶν ἠσφαλισμένοι τὴν μαντείαν.**
d. 40 περιθύμως] **ὑπερβαλλόντως.** ⸸.

13 See Appendix on the verse. The schol. seems to have read *πήματος κυρεῖ νέου.*

23 See commentary.

26 Qu. **θρηνεῖν**?

35 **καρδίας** is probably sound, however far-fetched the interpretation. Paley's *οἰκίας* is too remote.—**περισσῶς τὸ φόβῳ** Iongh (*i.e. φόβῳ* is pleonastic after *φόβος*); but for this the schol. would have said *πλεονάζει* (or *περισσεύει*). The meaning is that *περὶ* is adverb.—**φόβος** may be an error in transcription of the scholion, or the note is based on an inferior text.

40 **ὑπερβαλόντως** cod.

d. 42 ἄχαριν] **τοῖς ὀργιζομένοις νεκροῖς ἄχαριν. ἢ ἐμοὶ ἀηδῶς ὑπηρετούσῃ αὐτῷ.** ϟ.
d. 43 ἰὼ γαῖα μαια] **ὦ γῆ μήτηρ. τοῦτο δὲ διὰ μέσου ἀναπεφώνηται.**
s. 44 μωμένα] **ζητοῦσα.**
d. 45 δύσθεος γυνά] **δεῖ νοεῖν ὅτι τὸ "δύσθεος γυνά" ἠρέμα πως ἐφθέγξατο· διό φησι, φοβοῦμαι γὰρ ἔπος τόδ' ἐκβάλλειν.** ϟ.
d. 50 ἀνάλιοι] **οὓς οὐδὲ ἥλιος ἐπίδοι διὰ τὸ 'Αγαμέμνονος μύσος.** ϟ.
d. 53 σέβας κ.τ.λ.] **ἑκούσιον σέβας, τὸ μὴ ἐκ φόβου, ἀλλὰ ἐξ αἰδοῦς αὐτοῖς γινόμενον. τοῦτο δὲ θέλει εἰπεῖν, ὅτι ἡ αἰδώς, ἣν περὶ 'Αγαμέμνονος εἶχον οἱ δῆμοι, νῦν εἰς φόβον ἐτράπη. ἐκεῖνον γὰρ ᾐδοῦντο καὶ ἐφίλουν, τὸν δὲ φοβοῦνται ὡς τύραννον διατελούμενον.**
s. 54 δι' ὥτων] **φιλοῦντες γὰρ αὐτὸν οὐδὲ ἀκούειν ἠνείχοντο κατ' αὐτοῦ.** ϟ.
gl. 55 δαμίας] **τῆς δημοσίας, τῆς τοῦ δήμου.**
d. 56 φοβεῖται δέ τις] **ἀντὶ τοῦ ἕκαστος φοβεῖται φθέγξασθαι.**
d. 57 τὸ δ' εὐτυχεῖν κ.τ.λ.] **γνωμικῶς.**
s. 59 sqq. ῥοπὰ δ' ἐπισκοπεῖ κ.τ.λ.] **ἡ δὲ τῆς δίκης ῥοπὴ τοὺς μὲν ἐπισκοπεῖ ταχέως καὶ ἀμύνεται, ἄλλοις δὲ ἐν ἀμφιβόλῳ ἐᾷ τὴν τιμωρίαν, οὐκ ἀθρόως αὐτοὺς ἀμυνομένη. ὥστε τοὺς ἠδικημένους ὑπ' αὐτῶν λυπεῖσθαι· ἄλλους δὲ σκότος καλύπτει, ὡς μηδ' ὁρᾶσθαι ὑπ' αὐτῆς. ὅμως ὁ φόνος πέπηγεν καὶ οὐ διαρρεῖ, ἀλλ' ἐπέξεισιν ἑαυτόν.** ϟ.
gl. 60 τοῖς μὲν] **ἀντὶ <τοῦ> τοὺς μέν.**
d. ἐν φάει] **φανερῶς.**
d. 61 sq. τὰ δ' ἐν μεταιχμίῳ κ.τ.λ.] **ὅσα δὲ ὑπερτίθεται, ταῦτα "σύν τε μεγάλῳ ἀπέτισαν."** (Hom. *Il.* 4. 161.)
d. 62 †βρύει] **ἀνθεῖ.**
d. 63 ἄκραντος...νύξ] **ἀντὶ <τοῦ> αἰώνιος θάνατος.**
gl. 64 αἵματ'] **διὰ τὰ αἵματα.** ϟ.
s. 65 τίτας] **ὁ τιμωρός.**
d. οὐ διαρρύδαν] **ἀντὶ <τοῦ> οὐ διαρρέων.**
d. 66 αἰανὴς ἄτα] **ἡ διαιωνίζουσα ἄτη, τουτέστιν ὁ φόνος.**
gl. 67 διαφέρει] **διασπαράσσει.**
d. 68 παναρκέτας: **τῆς εἰς πάντα τὸν χρόνον ἀρκούσης αὐτῷ.**
d. βρύειν] **λείπει τὸ ὥστε.**
d. 68[a] †τοὺς δ' ἄκραντος ἔχει νύξ] **τοῦτο ὥσπερ ἐπαδόμενόν ἐστιν.** ϟ.
d. 69 **νυμφικῶν ἑδῶ**(λίων): **τὸ γυναικεῖον αἰδοῖον λέγει.**
s. 69 sqq. οἴγοντι κ.τ.λ.] **ὥσπερ τῷ ἐπιβάντι νυμφικῆς κλίνης οὐκ ἔστιν ἴασις πρὸς ἀναπαρθένευσιν τῆς κόρης, οὕτως οὐδὲ τῷ φονεῖ πάρεστι πόρος πρὸς ἄκεσιν τοῦ φόνου.**
d. 70 πόροι...πάντες κ.τ.λ.] **πάντες οἱ ποταμοὶ εἰς ἓν συνερχόμενοι.**
d. 73 †ἰοῦσαν ἄτην] **ἀντὶ τοῦ τῆς ἐπιούσης αὐτῷ ἄτης. 'Αττικῶν δὲ τὸ πρὸς αἰτιατικὴν συντάσσειν, "καθαίρω σε τὸν φόνον"· τὸ δὲ κοινόν, "καθαίρω σε τοῦ φόνου."** ϟ.
s. 74 sqq. ἐμοὶ δὲ κ.τ.λ.] **τὸ ἑξῆς, ἐμοὶ δὲ πρέποντα καὶ ὀφειλόμενά ἐστιν ἀπαρχὰς βίου τὰ τῶν βίᾳ με φερομένων αἰνέσαι πικρὸν φρενῶν στύγος κρατούσῃ· ἀνάγκην γάρ μοι οἱ θεοὶ προσήνεγκαν.** ϟ.

42 **αὐτῷ** cod. (*i.e.* τῷ πράγματι, loosely), **αὐτῇ** Oberdick.
45 **γὰρ** is the familiar explanation (though here a wrong one) of δὲ.
50 **οὐδ' <ἂν> ἥλιος** Dindorf, but the grammar is scholiastic (cf. 503, 631).
54 *i.e.* 'would not even hear (anything said) against him.'
59—63 See Appendix to commentary.
64—66 See Introduction, pp. xciii sq.
68[a] *i.e.* v. 63 already stood here and was regarded as *ephymnium*.
73 For remarks on 'Attic' use cf. *P.V.* 3, 22, 23; *S. c. T.* 102, 389; *Eum.* 32 &c. The statement is incorrect, the double accus. being Homeric. See Kühner-Gerth *Gr. Gramm.*[3] I. p. 327.
74 sqq. and 78 sqq. The notes are evidently derived partly from the same source (with **πρέποντα**· ὀφειλόμενα). See Appendix to commentary. **ἀπαρχὰς** is a miscopying of **ἀπ' ἀρχᾶς**, and the **ᾱ** shews the note to be old.—**στάγος** cod., **στύγος** Victorius.—**ἐκ διαφόρων πόλεων**, *i.e.* the war is the ἀνάγκη and was waged by various **πόλεις**!

s. **74** sqq. **ἀμφίπτολιν: τὴν ἐκ διαφόρων πόλεων ἀνάγκην, ὅ ἐστι πόλεμον· ὡς "ἀμφιμάτορας κόρους" φησὶν ὁ Εὐριπίδης** (*Andr.* 466)**· ἐκ διαφόρων γὰρ πόλεων ἦσαν οἱ Ἕλληνες.** ⸸.

d. **77** **δίκαια καὶ μὴ δίκαια] εἴτε δικαίως, εἴτε μή. ἔστι δὲ παροιμία "Δοῦλε, δεσποτῶν ἄκουε καὶ δίκαια κἄδικα."** ⸸.

s. **78** sqq. **πρέποντ' ἀρχὰς βίου: πρέποντά μοί ἐστι καὶ ὀφειλόμενα, ἐξότε τοῦτον ἐπανῆρημαι τὸν βίον, τὰ τῶν πρὸς βίαν κεκτημένων ἐπαινέσαι, καλυπτούσῃ τὴν κατ' αὐτῶν ἀποστύγησιν καὶ μηδὲ παρρησίᾳ τὸν δεσπότην κλαιούσῃ.** ⸸.

d. **81** **ματαίοις...τύχαις] ἐπὶ ματαίαις τύχαις.**

d. **82** **κρυφαίοις] τουτέστι, μὴ ἐκφαινούσῃ τὸ μῖσος τὸ κατὰ Κλυταιμήστρας.** ⸸.

d. **83** **εὐθήμονες: τουτέστιν, ὑπηρέτιδες εὖ τιθεῖσαι τὰ κατὰ τὸν οἶκον.**

gl. **86** **κηδείους] συγγενικάς.**

d. **87** **εὔφρον'] λείπει λόγον.** ⸸.

gl. **90** **τῶνδ'] τῶν λόγων.**

d. **91** **πέλανον] πᾶν τὸ ἐπιθυμούμενον οὕτω καλοῦσιν.**

d. **93** **τάδε στέφη] ἀντὶ τοῦ τὰς χοάς.**

d. **94** **τῶν κακῶν] παρ' ὑπόνοιαν· ἔδει γὰρ τῶν καλῶν εἰπεῖν.**

d. **96** **γάποτον χύσιν] ἐπεξηγήσατό τί εἰσιν ἃ φέρει διὰ τοῦ "γάποτον χύσιν."**

inf. **97** **στείχω, καθάρμαθ' ὡς τις ἐκπέ(μψας): τοῦτο πρὸς τὸ παρ' Ἀθηναίοις ἔθος. ὅτι καθαίροντες οἰκίαν ὀστρακίνῳ θυμιατηρίῳ ῥίψαντες ἐν ταῖς τριόδοις τὸ ὄστρακον ἀμεταστρεπτεὶ ἀνεχώρουν.**

d. **στείχω πάλιν] εἰς τοὐπίσω ἀναχωρήσω.**

s. **98** **ἀστρόφοισιν] πρὸς τὸν Ἀθήνησι νόμον.**

inf. **ἀστρόφοισιν ὄμμα(σιν): τὸ ἐξῆς οὕτως, δικοῦσα τεῦχος ἀστρόφοισιν ὄμμασι στείχω πάλιν, καθάρματα ὥς τις ἐκπέμψας.**

s. **99** **ἐστὲ] γίνεσθε.** ⸸.

s. **ἐστὲ βουλῆς μεταίτιαι] ἀναδέξασθε τὴν αἰτίαν τῆς βουλῆς.**

gl. **μεταίτιαι] ἀντὶ τοῦ σύμβουλοι.**

d. **101** **μὴ κεύθετ'] τὴν βουλήν.**

s. **102** **τὸ μόρσιμον γὰρ κ.τ.λ.] ἀντὶ τοῦ οὐδὲν πείσεσθε παρὰ τὸ μόρσιμον.**

d. **104** **ὑπέρτερον] τῶν ὑπ' ἐμοῦ ἀνωτέρω λελεγμένων.**

d. **106** **λέξω κ.τ.λ.] λέξω σοι τὸν ἐκ φρενὸς λόγον, αἰδουμένη τὸν Ἀγαμέμνονος τύμβον ὡς βωμόν.**

d. **108** **φθέγγου χέουσα κ.τ.λ.] χέουσα τὰς χοὰς εὖξαι ἀγαθὰ τοῖς εὖ φρονοῦσι, τῷ Ἀγαμέμνονι δηλονότι.**

s. **109** **τούτους] τοὺς εὖ φρονοῦντας αὐτῷ.**

gl. **προσεννέπω] ὀνομάσω.**

d. **110** **αὐτὴν κ.τ.λ.] σεαυτὴν δηλονότι, κἀκεῖνον ὅστις Αἴγισθον στυγεῖ.**

d. **112** **αὐτὴ σὺ κ.τ.λ.] σὺ σκόπησον τίς στυγεῖ Αἴγισθον· οὐκ ἐμὸν γὰρ εἰπεῖν.**

d. **113** **στάσει] τῇ συστάσει ἡμῶν.**

d. **119** **δικαστὴν ἢ δικηφόρον] κριτὴν ἢ τιμωρόν· ὅ ἐστιν, ἀκουσόμενον τοῦ πράγματος, ἢ πρὸ ἀκοῆς τὴν τιμωρίαν ἐπάγοντα, ὡς ἀναμφιβόλου ὄντος τοῦ κακοῦ.**

d. **121** **καὶ ταῦτα κ.τ.λ.] καὶ τὸ ταῦτα εἰπεῖν παρὰ θεῶν ὁσιά μοι κρίνεται;** ⸸.

d. **123** **τῶν ἄνω τε καὶ κάτω] ὡς ἐν μέσῳ ἱδρυμένων.** ⸸.

d. **126** **ἐπισκόπους] νῦν *γινομένους ἐπισκόπους.** ⸸.

77 **καὶ ἄδικα** cod.

78 sqq. **κεκτημένῶν** cod.

82 **μῦσος** cod., **μῖσος** Paley.

87 The later scholiasts find no difficulty in such assumptions.

99 *i.e.* the verb is imperative.

121 Paley would read **αἰτεῖν**, but the text is sound. See comment.

123 In the MS the schol. is with its (misplaced) line (at v. 165).—**ἱδρυμένος** Paley, but the reference is to all parties present.

126 The second word is a compendium, most easily read as **τί**, but of which the corrupted original might have stood for **γράφεται**, **τινες**, **τοὺς** or (as I believe) for **γινομένους**. **νῦν τί ἐπισκόπους;** might be read as a confession of ignorance (= 'What

d. 128 *θρέψασα κ.τ.λ.*] **θρέψασα ἡ γῆ τὸν σπόρον τοῖς ἐπιοῦσι καρποῖς ἀπ' αὐτοῦ κύημα λαμβάνει.**
gl. 129 *βροτοῖς*] **γρ. νεκροῖς.**
gl. 131 *πῶς*] **ἀντὶ τοῦ ὅπως.**
s. ' **πῶς : ἵνα.** ♀.
d. *ἀνάξομεν*] **βασιλεύσομεν.**
d. 132 †*πεπραγμένοι*] **νενικημένοι, κατηγωνισμένοι.**
d. 135 **ἀντίδουλος : ἰσόδουλος, ἐν δούλῃ τάξει.**
gl. 136 *ὑπερκόπως*] **ὑπερηφάνως.**
d. 137 *χλίουσιν*] **τρυφῶσιν.**
d. 142 *τοῖς δ' ἐναντίοις κ.τ.λ.*] **τοῖς δὲ ἐχθροῖς σου λέγω σε φανῆναι τιμωρόν.** ♀.
d. 145 *ἐν μέσῳ τίθημι*] **ἐν κεφαλαίῳ, ἐν ὑποθέσει τίθημι.** ♀.
gl. 147 *ἴσθι*] **ἀντὶ τοῦ ἔσο.** ♀.
d. 150 *ἐπανθίζειν*] **στέφειν ὡς ἄνθεσιν.**
d. 151 *παιᾶνα*] **ὅτι ἐπὶ ἀποθανόντος παιᾶνα εἶπεν κακῶς.** καὶ Εὐριπίδης (*Alc.* 424) "Παιᾶνα τῷ κάτωθεν ἀσπόνδῳ θεῷ." ♀.
s. 152 *ἴετε δάκρυ καναχὲς*] **καναχηδὸν δακρύετε.**
gl. *καναχές*] **ἠχητικόν.**
gl. 154 *ἔρυμα*] **τὸν τάφον.**
s. 155 **τὸ ἑξῆς, ἐκκεχυμένων χοᾶν πρὸς ἔρυμα τόδε ἴετε δάκρυ, ἄγος ἀπεύχετον (τὸ δάκρυ γὰρ ἀπευκτὸν ἄγος εἶπεν), ἀπότροπον τῶν ἡμετέρων κακῶν καὶ τῶν ἀγαθῶν τῶν ἐχθρῶν.**
d. 157 *ἀμαυρᾶς*] **τῆς ἀσθενοῦς, ὡς πρὸς σύγκρισιν Ἠλέκτρας. ἢ ὅτι σκιὰ οἱ νεκροί.** ♀.
d. 160 *δόμων*] **τῶν ἐν τοῖς δόμοις κακῶν.**
d. 161 *ἐν ἔργῳ*] **ἐν τῷ ἔργῳ, ἐν τῷ βάλλειν.**
s. *ἐν ἔργῳ...'πιπάλλων*] **σὺν ἔργῳ πάλλων, ὅ ἐστι μὴ μόνον φέρων, ἀλλὰ πράττων.**
d. 163 *σχέδια*] **γρ. ἕτοιμα.** ♀.
s. **αὐτόκωπ(α) : τὰ ἀφ' ἑαυτῶν ἔχοντα τὴν λαβήν, ξίφη· σχέδια δέ, ἐκ τοῦ σχεδὸν φονεύοντα καὶ οὐ πόρρωθεν ὥσπερ τὰ βέλη.**
d. 166 *ὀρχεῖται*] **λίαν κινεῖται.**
s. 172 *ἐχ^{η}μοί*] **λείπει τὸ εἰσίν.**
s. 173 *δῦ'*] **ὅδε ὁ πλόκαμος.**
d. *ὁμόπτερος*] **συγγενής.**
d. 182 *κλυδώνιον χυλῆς*] **κίνησις τῆς χολῆς τῆς κατ' αὐτόν.** ♀.
s. 183 *ἐπαίσθην κ.τ.λ.*] **ὡς βέλει ἐκρούσθην ἐξ ἐναντίας τιτρώσκοντι.**
d. 184 *δίψιοι*] **ποθειναί μοι· πρῴην ἀρευστοι· ὡς "δίψιον Ἄργος" τό ποτε ἄνυδρον.** ♀.
d. 189 *οὐδαμῶς ἐπώνυμον*] **οὐκ ἄξιον τοῦ ὀνομάζεσθαι ὑπὸ τῶν τέκνων ἑαυτῆς "μήτηρ."**
s. 189 sq. **τὸ δύσθεον φρόνημα οὐδαμῶς ἐπώνυμον μητρὸς πεπαμένη.**
d. 191 *ὅπως μὲν...τάδ' αἰνέσω*] **λείπει οὐκ ἔχω.**
d. 193 *σαίνομαι*] **παραμυθοῦμαι.**
gl. 194 *εἴθ' εἶχε*] **ὁ πλόκαμος δηλονότι.**
gl. 195 *δίφροντις*] **διχογνώμων.**

is *our* word for *ἐπισκόπους?*'). For this use of *νῦν* cf. scholl. to *Suppl.* 253, 738; *S. c. T.* 108; *Pers.* 80.

131 (*s*). In cod. this schol. is wrongly written at v. 122. The correction is Conington's.

142 **τοῖσδε** cod.

145 *i.e.* 'as the sum and substance' (an impossible rendering).

147 The schol. is distinguishing from the imperat. of *οἶδα*. *ἔσο* is barbarous and the note is late.

151 *i.e.* *σημείωσαι ὅτι* or *τὸ χῖ, ὅτι...*

157 *i.e.* 'my humble mind,' or 'Agamemnon's shadowy mind.'

163 Apparently the gloss **ἕτοιμα** was mistaken for a var. lect.

182 **κατ' αὐτόν**: 'in regard to him.' **κατ' αὐτήν** (Blomf.), **κατ' αὐτῶν** (Con.) are unnecessary.

184 *i.e.* 'I longed for them, and they would not flow.'

d. 195 †'κηνυσσόμην] **ἐφανταζόμην· κήνυμα γὰρ τὸ εἴδωλον.** ϟ.
s. 196 **εὖ: ἀντὶ τοῦ ἀκριβῶς.**
gl. **ἀποπτύσαι] μισῆσαι.**
s. 199 **ἄγαλμα] λείπει ἡ εἰς.**
d. 201 **ναυτίλων** †**δίκῃ] τρόπῳ ναυτῶν. ὅτι κατὰ δοτικὴν "δίκῃ."** ϟ.
d. 203 **σμικροῦ γένοιτ' ἂν κ.τ.λ.] ἀντὶ τοῦ. εἰ 'Ορέστου ἐστὶν ὁ πλόκαμος, γένοιτ' ἂν ἐκ μικρᾶς προφάσεως μέγα ἀγαθόν.**
d. 204 **καὶ μὴν κ.τ.λ.] τὸ ἑξῆς, καὶ μὴν δεύτερον τεκμήριον.**
s. **στίβοι] οἱ ἐν τῇ γῇ τύποι τῶν ποδῶν.**
d. 205 **τοῖς** †**γ' ἐμοῖσιν] ἐπειδὴ ἄδηλον τίσιν ὅμοιοι, ἐπήγαγε "τοῖς γ' ἐμοῖσιν ἐμφερεῖς."**
d. 208 **τενόντων] τὴν εἰς μῆκος τῶν ποδῶν ἔκτασιν "τένοντάς" φησιν.** ϟ.
d. 210 **ὠδὶς] ἀλγηδὼν καὶ λύπη, καὶ ὥσπερ ὠδίνω τὰ παρόντα.**
d. 213 **ἐπεὶ τί νῦν κ.τ.λ.] ἐπειδὴ τί νῦν λαμβάνω ἐκ δαιμόνων;**
d. **ἐπεὶ τί νῦν κ.τ.λ.] τίνος γὰρ ἤδη ἐπέτυχον ὑπὸ θεῶν, ὅτι εἶπες "τὰ λοιπά";**
d. 216 **ἐκπαγλουμένην] ἐκπάγλως θαυμάζουσαν.**
s. 217 **τυγχάνω] ἐπέτυχον.**
d. 224 **δυσμαθεῖς] ἀπιστεῖς.**
d. 225 **κηδείου] τῆς ἐπὶ κηδείᾳ τετμημένης.**
d. 228 **συμμέτρου] παραπλησίου.**
d. 230 **ὕφασμα] οὐ πάντως ἐν τῷ νῦν χιτῶνι, ἀλλ' εἰκὸς αὐτὸν ἔξωθεν ἔχειν παιδικὸν σπάργανον.**
s. 231 **θήρειον] παρὰ τὸ "Ἐν προτέροισι πόδεσσι κύων ἔχε"** (Hom. *Od.* 19. 228). ϟ.
d. 235 **δακρυτὸς] ἢ ὅτι παρ' ἐλπίδας ὤφθη, ἢ ὅτι φανεὶς δάκρυα αὐτῇ ἐκίνησεν.** ϟ.
d. 238 **προσαυδᾶν δ'] ὁ δέ ἀντὶ τοῦ γάρ.**
s. 239 **τὸ μητρὸς κ.τ.λ.] ἐν σοὶ ὁρῶ μητέρα.** ϟ.
s. 240 **στέργηθρον] στεργόμενον.** ϟ.
s. **ἡ δὲ κ.τ.λ.] αὕτη δὲ ἀπέχθεταί μοι.**
d. 241 **καὶ τῆς τυθείσης] ἀπὸ κοινοῦ τὸ "εἰς σέ μοι στέργηθρον."**
gl. 245 **θεωρὸς] θεατής.**
d. 246 †**γένναι] ἡμεῖς δηλονότι.** ϟ.
d. 248 **τοὺς δ'] ἀντὶ τοῦ ἡμᾶς.**
s. 249 **οὐ γὰρ ἐντελὴς κ.τ.λ.] οὐκ ἔστι γέννα ἐντελής, ὥστε τὴν πατρῴαν θήραν προσάγειν τῇ καλιᾷ.**
d. 255 **νεοσσοὺς τούσδ' ἀποφθείρας] ἐὰν ἀποκτείνῃς ἡμᾶς.**
s. 256 **εὔθοινον] εὔθυνον διὰ τοῦ υ τὸ δίκαιον σημαίνει, διὰ δὲ τῆς οι καλὴν εὐοχίαν ἔχον γέρας, παρὰ τὴν θοίνην.** ϟ.
d. 257 **αἰετοῦ] "Ὅς τε οἱ αὐτῷ φίλτατος οἰωνῶν"** (Hom. *Il.* 24. 292).
d. 260 **βωμοῖς ἀρήξει] ἀντὶ <τοῦ> ἐπιμελήσεται τῶν βωμῶν.**
s. 261 **κόμιζ'] καθ' ἑαυτό.** ϟ. **ἀντὶ τοῦ σῴζε ἡμᾶς.**
s. **ἀπὸ σμικροῦ κ.τ.λ.] δύνασαι γὰρ ἀπὸ σμικρᾶς αἰτίας ἀνοικοδομῆσαι τὸν πεσόντα δόμον.**
s. 265 **γλώσσης χάριν] μὴ δυνάμενος ἐχεμυθεῖν.**
s. 267 **ἐν κηκῖδι κ.τ.λ.] ἐν ἀναδόσει φλογὸς ἰσχυρᾷ.**
d. **πισσήρει] καιόμενα γὰρ τὰ ξύλα πίσσαν ἀνίησιν.**

195 **κίνυγμα** (Stanley) involves an alteration in *both* schol. and text. See commentary.
201 **ὅτι**=*σημείωσαι ὅτι*...
208 **εἰς μῆκος**='lengthwise.'
231 **πόδεσι** cod.
235 *i.e.* 'a hope over which I have wept (as lost), or ...'
239, 240. The scholia are written as one: **ἐν σοὶ ὁρῶ μητέρα στεργόμενον** (-**μένην** Steph.).
246 **ἡμᾶς** Dindorf: but the scholiast had *γέννα νῦν* before him.
256 The scholiast therefore knew of both readings.—**παρὰ τὸ θοίνη** Victorius.
261 **καθ' ἑαυτόν** cod., corr. Wecklein. The verb 'stands without object.'

s. 270 ἐξορθιάζων] **ἀνατεταμένα βοῶν.**
s. 273 ἀνταποκτεῖναι] **ἢ ἐμέ, ζημίαν μεμφόμενος, ἢ Αἴγισθον τὸν μὴ ζημιωθέντα.** ⏚.
s. 275 τάδε] **ποινὴν ἐπὶ τῷ φόνῳ τοῦ πατρός.**
s. 277[a] δυσφρόνων μειλίγματα] **τῶν ἐχθρῶν μειλίγματα. αἱ κολάσεις γὰρ τῶν ἀδικούντων μειλίγματά εἰσι τῶν ἀδικηθέντων.** ⏚.
d. 277 sq. τὰ μὲν γὰρ κ.τ.λ.] **τοὺς μὲν γὰρ πολίτας λοιμώξειν ἐκ γῆς ἔφασκεν πρὸς ἀφοσίωσιν Ἀγαμέμνονος, ὡς μὴ ἐκδικήσαντας, ἡμᾶς δὲ σωματικῶς φθαρῆναι.** ⏚.
s. 280 ἀρχαίαν] **τὴν ὑγιᾶ καὶ ἐξ ἀρχῆς οὖσαν ἡμῖν.**
gl. 281 κόρσας] **τρίχας.**
d. λευκὰς κ.τ.λ.] **ἢ μέχρι γήρως ἀτυχήσομεν, ἢ παραυτὰ γηράσομεν· παρὰ τὸ "Αἶψα γὰρ ἐν κακότητι βροτοὶ καταγηράσκουσι"** (Hom. *Od.* 19. 360).
d. 284 (1) ὁρῶντα] **αὐτόν· τὸν Ἀγαμέμνονα ἔφασκε τελεσιουργεῖν.** ⏚.
d. (2) λαμπρὸν κ.τ.λ.] **τὸν ἐν σκότῳ νῦν κινοῦντα τὴν ὀφρὺν λαμπρῶς ἡμᾶς ἐπεξιέναι ἔλεγεν.**
s. 285 τὸ...βέλος] **ἡ νόσος.**
d. 286 ἐκ προστροπαίων] **ἐκ τοῦ Ἀγαμέμνονος ἱκετεύοντος τοὺς θεοὺς ἐκδικήσεως τυχεῖν.**
d. 289 λυμανθὲν] **λυμανθέντα.**
d. 292 βωμῶν τ' ἀπείργειν] **ἀπὸ κοινοῦ τὸ ἔφησεν.**
d. 293 συλλύειν] **συγκαταλύειν, συνοικεῖν.** ⏚.
d. 295 ταριχευθέντα] **καὶ ὁ Σώφρων "Τὸ γῆρας ἄμμε μαραῖνον ταριχεύει."**
s. 296 ἆρα] **κατὰ ἀπόφασιν ἀναγνωστέον.** ⏚.
d. 297 κεἰ μὴ πέποιθα] **καὶ εἰ μὴ διὰ τοῦ χρησμοῦ, ἀλλὰ διὰ τὰ ἄλλα.** ⏚.
d. 303 δυοῖν γυναικοῖν] **ὑπὸ Αἰγίσθου καὶ Κλυταιμήστρας.**
d. 306 τῇδε τελευτᾶν] **τούτῳ τῷ τρόπῳ εἶη ἀποβῆναι.**
gl. 307 ᾗ] **καθάπερ.**
gl. μεταβαίνει] **ἐπινεύει.** ⏚.
d. 308 ἀντὶ μὲν ἐχθρᾶς κ.τ.λ.] **τοῦτο προστάσσει ἡ δίκη· ἀντὶ λοιδορίας γὰρ λοιδορίαν, ἀντὶ πληγῆς πληγήν.**
s. 312 τινέτω] **ὁ φονεύσας.**
d. 314 αἰνόπατερ] **δεινὰ παθών.** ⏚.
d. 316 ἔκαθεν οὐρίσας] **μακρόθεν οὐριοδρομήσας εἰς τὸν σὸν τάφον, ὅ ἐστιν ἀπὸ Φωκίδος ἐλθών. "Αλλως· πόρρωθέν σου ἀφοριζόμενος· σὺ μὲν γὰρ ἐν σκότῳ, ἐγὼ δὲ ἐν τῷ φωτί.**
d. 318 sqq. σκότῳ φάος κ.τ.λ.] **ἐναντίον μὲν τὸ φῶς τῷ σκότῳ, τουτέστι πολὺ τὸ μεταξὺ τῶν ζώντων καὶ τεθνεώτων· ὅμως δὲ τοῖς προσθοδόμοις Ἀτρείδαις ὁ γόος ὁ εὐκλεὴς ὁμοίως χάριτες κέκληνται.**
s. 319 χάριτες δ' ὁμοίως κ.τ.λ.] **χάριτας δὲ νεκρῶν πάντες φασὶ τὸν γόον.** ⏚.
d. 321 προσθοδόμοις] **τοῖς πρότερον ἐσχηκόσι δόμον. νῦν γὰρ "οὐκ εἰσὶ δόμοι· φροῦδα γὰρ τάδ' ἤδη"** (Eur. *Med.* 139).

274 **μεμφόμενον** Bamberger. The note is obscure, but (if the nom. is sound) the writer seems to have taken the dat. as causal and *ἀνταποκτεῖναι* as a quasi-future. Apollo said he would slay 'me, because of my insufficient vengeance' or 'Aeg., because his punishment was in default.' *ταυρούμενον* would then = 'as if I (or Aeg.) were a bull (to be slain).'

277[a] *i.e.* the *νόσοι* are *μειλίγματα* to the *δύσφρονες*.

277 sq. The tense *φθαρῆναι* should cause no embarrassment in scholiastic Greek.

284 (1) Miswritten in cod. (as **αὐτὸν τὸν Ἀγαμέμνονα** κ.τ.λ.) at v. 275, because of *αὐτὸν* there. The schol. is endeavouring to supply the missing infin. as well as the subject. In (2) a different infin. is supplied.

293 **συγκλύειν** (κ=καται) cod., corr. Abresch.

296 An error.

297 **τὸν χρησμόν** Victorius, but the Greek is scholiastic.

307 **ἐπινεύει.** See commentary.

314 The explanation belongs to **αἰνο-** only.

319 **πάντες** is meant to interpret *ὁμοίως*.

s. **321** **προσθόδομοι: ἱκέται.** ϟ.
d. **322** sqq. *φρόνημα...οὐ δαμάζει κ.τ.λ.*] **τουτέστιν, οὐ συναναλίσκεται τῷ σώματι ἡ ψυχικὴ δύναμις.**
d. **324** *τὴ μαλερὰ γνάθος*] **ἡ γνάθος συνήθως· ὡς ὁ κρημνὸς λέγει Πίνδαρος καὶ ἡ ἠχὼ Σιμωνίδης.** ϟ.
d. **325** *φαίνει δ' κ.τ.λ.*] **ἣν ἔχει ὀργὴν ἡ ψυχὴ ὕστερον φανεροποιεῖ.**
d. **326** *ὀτοτύζεται δ' κ.τ.λ.*] **δεῖ δὲ ὅμως τὸν ἀποθανόντα θρηνῆσαι.**
d. **329** *ματεύει*] (1) **ζητεῖ τὸ ἀντιτιμωρεῖσθαι.**
s. (2) **ὅμως οὐκ ἠρεμεῖ ἡ ψυχή· ζητεῖ γὰρ παντελῶς ταρασσομένη τὴν ἐκδίκησιν.** ϟ.
gl. **330** *ἀμφιλαφὴς*] **ἀντὶ τοῦ πολύς.**
d. **331** **ἔξω.** ϟ.
d. *ἐν μέρει*] **κατὰ διαδοχήν, ὡς καὶ τοῦ ἀδελφοῦ.**
d. **333** **ἔσω.**
d. **335** *ἱκέτας κ.τ.λ.*] **ἱκέτην μὲν ἐμέ, φυγάδα δὲ Ὀρέστην. πληθυντικῶς δὲ ἑκάτερον εἶπεν ἀντὶ ἑνικοῦ.**
s. **338** *οὐκ ἀτρίακτος*] **οὐκ ἀνίκητος. ἀλλὰ νενικημένη ὑπὸ τῶν ἐχθρῶν. ἀπὸ τῶν παλαιστῶν, οἱ ἀποτριάζονται ὑπὸ τῶν ἀντιπάλων.** ϟ.
d. **339** *θεὸς χρήζων*] **ὁ χρησμῳδῶν Ἀπόλλων.** ϟ.
s. **343** *νεοκρᾶτα*] **Ὀρέστην τὸν νεωστὶ συγκραθέντα ἡμῖν. οἱ δὲ νεοκρᾶτα τὴν ἐπὶ νεκρῷ σπονδήν.**
d. *νεοκρᾶτα*] **νεωστὶ κεκραμένον· λείπει κρατῆρα.**
sup. **νεοκρᾶτα: κρατῆρα. "νεοκρήτου τ' εἰσεπιλειβομένας."**
d. **344** **ἔξω.** ϟ.
d. **348** *κελεύθοις*] **ταῖς προσόδοις.** ϟ.
s. **349** *ἐπιστρεπτὸν*] **ὡς τοὺς ὑπαντῶντας ἐπιστρέφεσθαι πρὸς θέαν ἡμῶν.**
d. **350** *πολύχωστον*] **ζηλωτὸν καὶ ὑπὸ πολλῶν κεχωσμένον.** ϟ.
d. **351** *διαποντίου γᾶς δώμασιν*] **ἐν τοῖς οἰκοδομήμασι τῆς Τροίας.** ϟ.
s. *τάφον...εὐφόρητον*] **τάφον εὐτυχῆ· φορὰ γὰρ ἡ τύχη.**
d. **353** **ἔσω.** ϟ.
d. *φίλος κ.τ.λ.*] **πρὸς τὸ "πολύχωστον εἶχες τάφον" ἀπέδωκεν ὁ χορός.** ϟ.
d. **358** *χθονίων τυράννων*] **Πλούτωνος καὶ Περσεφόνης.**
s. **360** *μόριμον λάχος κ.τ.λ.*] **τὴν ἐκ Μοιρῶν βασιλείαν κεκληρωμένην ἔχων.** ϟ.
d. **361** *πεισίβροτον βάκτρον*] **τὸ σκῆπτρον τὸ τοὺς ἀνθρώπους πειθοῖ μᾶλλον ἢ βίᾳ διατάττον.** ϟ.
s. **362** *μηδ' ὑπὸ Τρωίας κ.τ.λ.*] **γυναικικῶς οὐδὲ τούτῳ ἀρέσκεται, ἀλλὰ τῷ μηδὲ τὴν ἀρχὴν ἀνῃρῆσθαι.** ϟ.

321 **προσθόδομοι: ἱκέται.** The nom. indicates that this is copied from a lexicon.

324 From the scholl. on *Eum.* 17, 629, *P. V.* 272, 733 the first clause might mean 'Aeschylus is fond of the word *γνάθος*.' But the second clause (which may be from a late and ignorant hand) appears to be a note upon genders. See crit. n.

329 (2) The dead man is identified with his *ψυχή*; hence the masculine in the text, but the fem. in the scholion.

331 **ἔξω** and **ἔσω** (333) are directions for the setting of the verse forward or backward (*εἴσθεσις*) as indicated by the *διπλῆ*. Heimsoeth here explains by *διπλῆ ἔξω νενευκυῖα*.

338 The scholiast read the line without the question. Ate herself is surpassed (or punishment frustrated?) by the wicked *ἐχθροί*.

339 A mistake as to *χρήζων*. 344 Cf. 331, 333.

348 Originally written above the line and then crossed out.

350 **καὶ** is explanatory; otherwise **τηλωπὸν** might be suggested.

351 A peculiar notion. Paley is inclined to refer the note to v. 347, but *οἰκοδομήμασι* is not = *οἴκοις*.

353 Cf. 331. **πρὸς τὸν** cod., corr. Victorius. **εἶχες** does not shew that the schol. read no ἄν. He is explaining the syntax.

360 Qu. **ἔχόντων**?

361 **διατάττων** cod., corr. Robortello.

362 Cf. schol. to *P. V.* 670.

d. 365 τεθάφθαι] **λείπει τὸ ὤφειλες.**
s. 366 πάρος] **πρὸ τοῦ ἀποθανεῖν τὸν πατέρα.** ⏚.
s. 367 νιν] **ἀπέστρεψε τὸν λόγον εἰς τὸν πατέρα αὐτοῦ.** ⏚.
d. δαμῆναι] **λείπει τὸ ὄφελον.**
s. <δαίμοσιν>] **τοῖς ἐκείνων.**
d. 369 τινὰ] **ἐμέ.**
gl. 372 ὑπερβορέου] (1) **ὑπερορίου.**
d. (2) **ὑπερβορέου τύχης τῆς ἄγαν πνεούσης.** ⏚.
d. 373 δύνασαι γάρ] **ῥᾴδιον γὰρ τὸ εὔχεσθαι.**
d. 374 διπλῆς κ.τ.λ.] **διπλῇ μάστιγι ἐπλήγημεν.** ⏚.
gl. μαράγνης] **μάστιγος.**
d. 375 τῶν μὲν] **ἡμῶν.** ⏚.
d. ἀρωγοί] **οἱ σύμμαχοι· οἱ περὶ Ἀγαμέμνονα.** ⏚.
d. 377 στυγερῶν τούτων] **τοῦτο ἰδίᾳ ἀναπεφώνηται, "τῶν ἄγαν στυγερῶν τούτων."** ⏚.
d. 378 sqq. παισὶ δὲ κ.τ.λ.] **τοῦτο δὲ μᾶλλον Ἀγαμέμνονος τοῖς παισὶν αὐτοῦ συμβέβηκεν· πρὸς ὃ ἐπάγει Ἠλέκτρα ὅτι ὡς βέλος μου ὁ λόγος οὗτος ἥψατο.** ⏚.
d. 382 ὑστερόποινον ἅταν] **τὴν Ἐρινύν.** ⏚.
d. 383 πανούργῳ χειρί] **τῇ χειρὶ Κλυταιμήστρας καὶ Αἰγίσθου.**
d. 384 τοκεῦσι κ.τ.λ.] **ἵνα τὸ ὅμοιον καὶ ἴσον τῷ πατρί μου φυλαχθῇ.** ⏚.
d. 386 πυκάενν'] **πανηγυρικόν, λαμπρόν.**
d. 389 θεῖον ἔμπας ποτᾶται] **ὅμως τὸ εἱμαρμένον περιίπταται πάντας καὶ οὐκ ἂν ἐπιβουλευθείη παρὰ τὸ μοιρίδιον.** ⏚.
s. 390 πρῴρας] **τῆς ὄψεώς μου.**
d. 392 ἔγκοτον στύγος] **ὀργίλον μῖσος.**
d. 393 ἀμφιβαλὴς] **ὁ ποιήσων ἄμφω ἡμᾶς ἀναθηλῆσαι.**
d. 394 ἐπὶ χεῖρα βάλοι] **τοῖς ἐχθροῖς.**
d. 395 κάρανα] **τὰ τοῦ οἴκου ἄκρα. λέγει δὲ τοὺς περὶ Αἴγισθον.**
d. 396 πιστὰ γένοιτο χώρᾳ] **καὶ γένοιτο πιστὰ τῇ χώρᾳ, ὅτι σὺ τούτων αἴτιος.** ⏚.
s. 397 ἀπαιτῶ] **λείπει λαβεῖν.** ⏚.
d. 398 χθονίων τιμαί] **αἱ Ἐρινύες, παρὰ τῶν χθονίων θεῶν τετιμημέναι.**
d. 401 βοᾷ: διὰ βοῆς **ἐφέλκεται.**
s. 402 τῶν πρότερον κ.τ.λ.] **τοῦ Ἀγαμέμνονος.**
d. **τὸ ἑξῆς, ἄτην ἑτέραν ἐπάγουσαν λοιγὸν ἐπ' ἄτῃ.** ⏚.
d. 404 νερτέρων τυραννίδες] **ἀντὶ τοῦ οἱ κατὰ γῆς θεοί.**
d. 405 Ἀραί] **ἀνειδωλοποιεῖ τὰς ἀράς.** ⏚.
d. 406 Ἀτρειδᾶν τὰ λοίπ'] **ἡμᾶς τοὺς ὑπολοίπους τῶν Ἀτρειδῶν.**

366 The note stands in the MS at v. 369; transposed by Paley.

367 See Appendix to commentary.

372 (2) Connecting the sense with 'blustering Boreas.'

374 *i.e.* 'emphasize **διπλῆς**' (though the schol. seems to be in ignorance of the change of speaker). **μάστιγι** cod.

375 The MS and editors give one schol. **ἡμῶν οἱ σύμμαχοι οἱ** κ.τ.λ. In late Greek **οἱ περὶ 'Αγ.** = 'Agamemnon.'

377 **ἰδίᾳ** = *διὰ μέσου.*

378 sqq. The schol. gave the next speech to Electra. He appears to mean that she takes the words for a good omen.

382 **Ἐρινῦν** cod.

384 The correspondence with the text need not be very exact (cf. schol. *Suppl.* 410 **εἰ ὁ Ζεὺς τὸ ἴσον φυλάττει** on **τῶνδ' ἐξ ἴσου ῥεπομένων**, *ibid.* 681 **τὸ ἴσον τηρεῖ** on **αἶσαν ὀρθοῖ**). Yet a schol. may have read **τοκεῦσι δ' ὅμ' ὡς τελεῖται**, with **ὁμὰ** = **ἴσα**, while **ὡς** with fut. belongs to late Greek.

389 **παρηπταται** cod., corr. Victorius. **ὅμως** may be a separate note to **ἔμπας**.

396 **καὶ** merely shews the connection. **σὺ** does not imply a preceding voc., but only that the prayer is now direct.

397 More probably the note belongs to 396.

402 (*d*) The construction suggested is impossible.

405 Cf. scholl. to *S. c. T.* 210, 714.

d. **406** δωμάτων ἄτιμα] **ἀπεσπασμένους καὶ φυγαδευθέντας τῶν οἴκων.**
d. **410** κλύουσαν] **ἀντὶ τοῦ κλυούσῃ.**
d. **411** τότε μὲν] **ὅτε σε οἰκτιζόμενον ἴδω, Ὀρέστα.** ⸸.
d. **412** κελαινοῦται] **ταράσσεται.**
d. **413** κλυούσα] **ἀκουούσῃ τὸν ἀπὸ σοῦ λόγον.** ⸸.
d. **414** †ἑπαλκές] **ἰσχυροποιόν.**
d. **416** πρὸς τὸ †φανεῖσθαί μοι καλῶς] **πρὸς τὸ καλά μοι ἐννοεῖν.** ⸸.
s. **417** τί δ' ἂν κ.τ.λ.] **τί δεινὸν εἰπόντες κατὰ Κλυταιμήστρας τύχοιμεν τῆς σῆς συμμαχίας, πάτερ, ἢ ἃ πεπονθαμεν;** ⸸.
d. **419** πάρεστι σαίνειν] **τῇ μητρὶ τὸν Ἀγαμέμνονα.**
gl. **τὰ δ'] τὰ ἄχη.**
d. **421** ἄσαντος] **ἀκολάκευτος.** ⸸.
d. θυμός] **ὁ τοῦ Ἀγαμέμνονος.**
s. **422** Ἄριον] **Περσικόν.**
d. **424** ἀπρικτόπλακτα] **παραιο απριξ· πλησσ᾽τα ἄπριξ** (*i.e.* **παρὰ τὸ ἄπριξ· πλήσσοντα ἄπριξ**). ⸸.
s. **425** ἐπασσυτεροτριβή] **ἀλλεπάλληλον κτύπον ποιοῦντα.**
gl. ὀρέγματα] **τύμματα.**
d. **426** ἄνωθεν κ.τ.λ.] **τῷ ἄνωθεν ἐπαγομένῳ τῇ κεφαλῇ κτύπῳ.**
s. **427** κροτητὸν κ.τ.λ.] **κωμῳδεῖται ὡς διθύραμβος.** ⸸.
d. **437** ἔπειτ' ἐγὼ κ.τ.λ.] **ἐκ τούτου εἴρηται τὸ "Τεθναίην ὅτ' ἐκεῖνον ἀποπνεύσαντα πυθοίμην" Καλλιμάχου.** ⸸.
s. **439** ἔπρασσε δ'] **κατεσκεύασε δὲ τὸ μασχαλισθῆναι αὐτὸν ἡ Κλυταιμήστρα ἢ καὶ οὕτως ἀτίμως αὐτὸν θάψασα, δυστυχίαν μεγίστην κατασκευάζουσα τῷ σῷ βίῳ, ὦ Ὀρέστα· ὅ ἐστιν, ἵνα δυστυχῆ βίον ζήσῃς, τοῦ Ἀγαμέμνονος μὴ δυναμένου σοι συμμαχῆσαι πρὸς τὴν τιμωρίαν Κλυταιμήστρας.** ⸸.
d. **442** πατρῴους] **τοὺς τοῦ πατρός σου.** ⸸.
s. **445** μυχοῖ ἄφερκτος] **κατάκλειστος περὶ τὴν εἱρκτήν.**
s. **446** ἑτοιμότερα γέλωτος κ.τ.λ.] **οὐδέποτε οὕτως ἑτοίμως ἐγέλασα ὡς τότε ἑτοίμως ἐδάκρυσα.**
gl. λίβη] **τὰ δάκρυα.**
d. **447** κεκρυμμένα] **πρὸς τὸ κατάκλειστος.**
d. **448** τοιαῦτ' ἀκούων] **πρὸς τὸν Ὀρέστην φησίν.**
s. **450** (συν)τέτραινε] **διατόρει, διακόμιζε.**
d. ἀσύχῳ κ.τ.λ.] **ἠρεμαίᾳ τῇ ψυχῇ· ἀντὶ τοῦ προσέχων καὶ μὴ ἀποπλανώμενος.**
s. **451** τὰ μὲν γὰρ κ.τ.λ.] **ταῦτα δὲ τὰ συμβάντα Ἀγαμέμνονι.** ⸸.
s. **452** (1) **αὐτός: τουτέστιν ἐπιθυμεῖ δὲ τὰ λοιπὰ γνῶναι ὁ πατήρ, τουτέστι τὴν τιμωρίαν.** ⸸.

411 There is no need to correct the scholiastic grammar with **ὅταν** (Dindorf).

413 **ὑπὸ** cod., **ἀπὸ** Paley.

416 **καλά μοι** must be joined and the text of the schol. is sound. It does not, however, prove *φαίνεσθαι* rather than *φανεῖσθαι* in the line.

417 The schol. does not indicate an absence of *ἄν* in the text; cf. schol. to v. 50, 631, &c.

421 The former note is wrongly attached in cod. to v. 420.

424 The writer could not read the original of his note. The accent ` represents the syllable **ον**.

427 The note belongs to the whole passage 424 sqq. See comment.

437 **οὔτ'** cod., **ὅτ'** Victorius. **Καλλιμ̃** cod.

439 The MS and editors give **κατεσκεύασε δὲ τὸ μ. αὐτὸν ἡ Κλυταιμήστρα· ἢ καὶ οὕτως· ἀτίμως κ.τ.λ.**, of which nothing satisfactory can be made.—**δυστυχῆ** and **δυστυχίαν** point to *ἄφερτον* in the line of Aeschylus.

442 The masc. **τοὺς** indicates that *δύας* was not in the copy. The purpose of the note at all is to prevent a rendering 'those *inherited from* your father.'

451 **δὲ** (omitted by Paley) is often found in the latter part of a scholion, and this is apparently only a fragment of a longer note: 'now these are...'.

452 (1) In the MS this is run on with the last, thus ...'**Αγαμέμνονι αὐτός κ.τ.λ.**

d. **452** (2) ὀργᾷ *μαθεῖν*] **ἀντὶ <τοῦ> μάθε τῷ τρόπῳ σου.** ⏚.
d. **453** *πρέπει δ' κ.τ.λ.*] **πρέπει δέ σοι ἀμετακινήτῳ δυνάμει ὁρμᾶν κατ' αὐτῶν.**
gl. **454** *ξυγγενοῦ*] **σύμπραξον.**
gl. **455** *κεκλαυμένα*] **ἐλεεινά.** ⏚.
s. **456** *στάσις δὲ κ.τ.λ.*] **ἐπιβοᾷ σε ἡ σύστασις ἡμῶν ἡ κοινὴ βοηθὸν ἐλθεῖν.**
d. **458** *πρὸς ἐχθρούς*] **ἀντίον ἐχθρῶν.** ⏚.
s. **459** *ἄρης ἄρει*] **ὁ ἡμῶν τῷ τῶν ἐχθρῶν.**
d. **462** *τὸ μόρσιμον μένει κ.τ.λ.*] **πέπηγε μὲν καὶ ὥρισται πάλαι ὑπὸ Μοιρῶν τὸ τὴν Κλυταιμήστραν ἀνδροκτονήσασαν ἀναιρεθῆναι. τὸ κατ' αὐτῆς δὲ καὶ ἄλλως κυρωθὲν ὑπὸ τῆς δίκης ἔλθοι, ὅ ἐστι, μὴ μελλήσῃ πρὸς τιμωρίαν Κλυταιμήστρας τὸ θεῖον.** ⏚.
s. **463** *εὐχομένοις δ' κ.τ.λ.*] **τὸ κατ' εὐχὴν ἡμῖν πληρωθείη.** ⏚.
s. **464** *ἐγγενὴς*] **συγγενής, ὅτι ὑπὸ συγγενῶν ἐπάθομεν.**
d. **465** *παράμουσος*] **ἐκτὸς τοῦ καθήκοντος.**
s. **467** *ἄφερτα*] **ἀφόρητα.** ⏚.
d. **469** *ἔμμοτον*] **ἔνουλον, ἢ βαθύτατον.** ⏚.
d. **472** *ἔριν*] **ἣν ἤρισε πρὸς τὸν πατέρα.** ⏚.
d. **473** *θεῶν...ὦδ' ὕμνος*] **ταῦτα τὰ ἄσματα τοῖς κατὰ γῆς θεοῖς πρέπει, καὶ οὐ τοῖς οὐρανίοις.** ⏚.
d. **477** *τρόποισιν οὐ τυραννικοῖς*] **οὐχ ὡς βασιλεῖ πρέπει, ἀλλ' ἀδόξως.**
d. **480** *φυγεῖν κ.τ.λ.*] **ὥστε φυγεῖν τὰς ἐπιβουλὰς Αἰγίσθου τιμωρησαμένην αὐτόν.** ⏚.
d. **481** *οὕτω γὰρ κ.τ.λ.*] **οὕτω γὰρ ἄν σοι κρατήσαντες πολυτελῶς θύοιμεν. "ἔνομοι" δὲ αἱ νόμιμοι θυσίαι, αἱ πολυτελεῖς.** ⏚.
gl. **482** *κτιζοίατ'*] **γίγνοιντο.** ⏚.
d. **εἰ δὲ μή: ἄτιμος ἐν πυροῖσι κνισωτοῖς ἔσῃ παρ' εὐδείπνοις χθονός, ὅ ἐστι, παρὰ κατοιχομένοις δείπνῳ τιμωμένοις. οὕτως τὸ ἑξῆς.** ⏚.
s. **τῶν ἄλλων νεκρῶν μεταλαμβανόντων ἐναγιασμῶν σὺ ἄτιμος ἔσῃ.**
gl. **484** *παγκληρίας*] **κτήσεως.**
d. **485** *γαμηλίους*] **εἰ γὰρ Αἴγισθος ἀπολεῖται, κἀγὼ γαμηθήσομαι.**
gl. **486** *πρεσβεύσω*] **τιμήσω.** ⏚.
d. **487** *ὦ γαῖα κ.τ.λ.*] **ἐντεῦθεν ἀμοιβαῖα τὰ πρόσωπα Ὀρέστου καὶ Ἠλέκτρας, πρῶτον δὲ Ὀρέστου.**
d. **489** *οἷς ἐνοσφίσθης*] **οἷς ἀπέθανες.**
d. **491** *πέδαις ἀχαλκεύτοις*] **ἀσιδήροις δεσμοῖς· λέγει δὲ τῇ ἀδιεξοδεύτῳ ἐσθῆτι.**
s. **492** *βουλευτοῖσιν καλύμμασιν*] **ἐπιβουλευτοῖς πέπλοις.**
d. **495** *ἤτοι δίκην κ.τ.λ.*] **ἢ τὴν δίκην συμμαχοῦσαν ἡμῖν κατ' αὐτῶν πέμψον, ἢ σὺ κόλασον αὐτούς.** ⏚.
gl. **496** *ἀντίδος*] **ἀντίλαβε.** ⏚.

452 (2) This note is from another source. In (1) **ὀργᾷ** is treated as =*ἐπιθυμεῖ*: in (2) it is explained as dat. (*τῷ τρόπῳ σου*). Cf. schol. to *Ag.* 225, *S. c. T.* 665. **μαθεῖν** is then regarded as =imperat.

455 See crit. n. to text.

458 **ἀντὶ ἐχθρῶν** M, which I have corrected. **ἀντὶ <τοῦ κατ'> ἐχθρῶν** Paley.

462 **καλῶς** cod. I have emended with **κἄλλως (καὶ ἄλλως)** 'in any case.'

462, 463 It might seem that neither schol. read **ἄν**, but perhaps each was capable of taking **ἄν ἔλθοι** as a wish.

467 The same gloss is given on *Ag.* 397, *Eum.* 146 and by Hesych.

469 The scholiast apparently ran the line on with **ἄλγος** in the preceding.

472 **ἤρισε**: sc. Clytaemnestra.

473 **κατὰ γῆν** cod., corr. Steph. That the schol. read **<τῶν>** in his text is not proved by his readiness to interpret thus.

480 The schol. simply supplies an object to *φυγεῖν* and gives the general sense.

481 **θύσοιμεν** cod., **θύοιμεν** editors.

482 **γίγνοιτο** cod.—**τιμώμενος** cod., corr. Davies.

486 The regular gloss. Cf. *Pers.* 4, 5; *Ag.* 1299; *Eum.* 1 and Hesych.

495 The schol. read *βλάβας* and rendered 'grant them to receive the like hurt.'

496 It is not easy to see what the schol. had in mind. Possibly an old interpre-

d. 502 *οὕτω γὰρ*] **ἐὰν ἡμεῖς ὦμεν.** ⏚.
d. 503 *σωτῆριοι*] **διὰ φήμης σῴζοιέν σε.** ⏚.
s. *κληδόνες*] **εὐφημίαι.**
d. 504 *φελλοὶ δ' ὥς*] **ἐκεῖνοι γὰρ ἐπιπλέοντες σημαίνουσι τὴν ἐν βυθῷ σαγήνην· οὕτω καὶ ἡμεῖς ζῶντες σὲ τὸν θανόντα.** ⏚.
inf. **φελλοί**: τὰ κοῦφα ξύλα τὰ ἀναβαστάζοντα ἐν τῇ θαλάσσῃ τὰ δίκτυα.
s. 505 *κλωστῆρα λίνου*] **ἐν περιφράσει, τὸν κλωστὸν λίνον.** ⏚.
gl. 506 *ἄκου'*] **ἀντὶ τοῦ πείσθητι.**
d. 507 *τόνδε τιμήσας λόγον*] **ἀντὶ τοῦ ἐπακούσας ἡμῶν.**
s. 509 *τίμημα*] **λείπει ἡ εἰς.** ⏚.
d. *ἀνοιμώκτου*] **πολυθρυλήτου.** ⏚.
d. 510 *τὰ δ' ἄλλα*] **τὰ κατὰ τὴν σφαγὴν Αἰγίσθου.**
s. *κατῴρθωσαι*] **ὦ Ὀρέστα.**
d. 512 *ἔξω δρόμου*] **ἔξω τοῦ προκειμένου.**
s. 514 *τιμῶσ'*] **ἀντὶ τοῦ τιμῶσα αὐτή.** ⏚.
gl. *ἀνήκεστον*] **ἀνίατον.**
d. 515 *θανόντι δ' οὐ φρονοῦντι*] **τῷ ὑπ' αὐτῆς θανόντι καὶ μὴ φρονοῦντι τὰ αὐτῆς.**
s. 516 *οὐκ ἔχοιμ' ἂν κ.τ.λ.*] **οὐ διστάζω ὅτι οὐχ <οὕτως> ἐπέμφθη.** ⏚.
s. 517 *τὰ δῶρα κ.τ.λ.*] **ἀντὶ τοῦ ὑπερβαίνει τὰ ἁμαρτήματα τὴν ἀπὸ τῶν δώρων πειθὼ καὶ παρηγορίαν.**
d. *δ'*] **ὁ δέ ἀντὶ τοῦ γάρ.** ⏚.
gl. 523 *δύσθεος*] **ἀσεβής.**
d. 526 *καρανοῦται*] **κεφαλαιοῦται.**
s. *λόγος*] **ἀντὶ τοῦ τὰ ἐφεξῆς τοῦ ὀνείρου.**
s. 527 *παιδὸς ὁρμίσαι δίκην*] **ὡς παῖδα αὐτὸν ἐκτεῖναι ἐδόκει ἐν τοῖς σπαργάνοις.**
d. *ὁρμίσαι*] **ἀπὸ κοινοῦ τὸ "ἔδοξεν."**
d. 528 *χρῄζοντα*] **πρὸς τὸ "δράκοντα" εἶπεν τὸ "χρῄζοντα."**
gl. *νεογενὲς*] **ἀντὶ τοῦ νέον.** ⏚.
d. 530 *στύγους*] **τοῦ μισητοῦ θηρίου.**
s. 531 *ἐν γάλακτι κ.τ.λ.*] **ἀντὶ γάλακτος αἵματος.** ⏚.
s. 532 **ὄψανον: ὄψις, φαντασία. τὸ χ δέ, ὅτι ἀπὸ τῆς ὄψεως παρῆξε τὸ "ὄψανον."**
d. *ἀνδρὸς ὄψανον*] **τὸ ἐκ τοῦ ἀνδρὸς Ἀγαμέμνονος φάντασμα.**
gl. 534 *ἀνῆλθον*] **ἀνέλαμψαν.**
s. *ἐκτυφλωθέντες σκότῳ*] **οἱ σβεσθέντες ἤδη λαμπτῆρες· νὺξ γὰρ ἦν.**
d. 536 *κηδείους*] **τὰς πρὸς εὐμένειαν Ἀγαμέμνονος.**
s. 537 *ἄκος τομαῖον*] **θεραπευτικὸν ἴαμα.** ⏚.
s. *ἄκος τομαῖον κ.τ.λ.*] **θεράπευμα τμητικὸν τῶν κακῶν οἰηθεῖσα ποιεῖν.** ⏚.
d. *ἐλπίσασα*] **λείπει τὸ ποιεῖν.**
d. 540 *νιν*] **αὐτό· τὸ ὄνειρον.** ⏚.

tation treated *ἀντὶ δὸς βλάβας λαβεῖν* as a tmesis (=*δὸς ἀντιλαβεῖν*) and the imperat. was written over *ἀντίδος* by a misconception.

502 **ζῶμεν** Davies, <**σῶοι**> Paley; but perhaps **ὦμεν** suffices in the same sense.

503 The schol. uses potential opt. without *ἄν*. Cf. 50, 631.

504 **ἐπιπλέον** cod., corr. Abresch.

505 **τό** Abresch, but *ὁ λίνος* appears in late Greek.

509 (*s*) Mis-written in the MS at 508.

509 (*d*) As if from *ἀνοιμώζειν*.

514 The schol. apparently ran this line on with the next, joining *τιμῶσα* with *χάρις*.

516 **ὅτι οὐκ ἐπέμφθη** cod. I have corrected with **οὐχ οὕ (=οὕτως)**.

517 (*d*) Mis-written in cod. at 520.

528 For a similar neglect of nicety in a gloss cf. schol. Soph. *O. C.* 1507 *νέορτον· ἀντὶ τοῦ νέον*.

531 See commentary.

537 The left-hand scholia are written in the MS as one.

540 This note is written in the MS at v. 539, where it is meaningless and is given in the form **αὐτὸ τὸ ὄνειρον**. I have emended from a consideration of scholiastic

d. 540 *συγκόλλως*] **συνημμένως τῇ ἀληθείᾳ.**
s. 541 *τὸν αὐτὸν χῶρον*] **τὴν γαστέρα τῆς Κλυταιμήστρας.**
d. 542 **ἐπιμελείας ἠξιοῦτο.** ⏚.
inf. 546 **δεῖ τοί νιν, ὡς ἔθρεψεν:** ὥσπερ δι' αἵματος ἔθρεψε τὸν δράκοντα, δεῖ αὐτὴν θρέψαι τῷ ἰδίῳ γάλακτι, ὅ ἐστι, δι' αἵματος τὴν ἐμὴν ἐπιθυμίαν πληρῶσαι. ⏚.
s. 547 *ἐκδρακοντωθεὶς*] **ἀγριωθεὶς κατ' αὐτῆς.**
gl. 552 *ἁπλοῦς*] **σύντομος.**
d. *τήνδε*] **τὴν Ἠλέκτραν.**
d. 554 *ἄνδρα τίμιον*] **τὸν Ἀγαμέμνονα.**
d. 556 *γ̣*] **καθό. τὸ ἑξῆς, ἐφήμισε τὸ πρίν.**
s. 558 *εἰκώς*] **οἶμαι ἀντὶ τοῦ ἐοικώς.**
gl. *παντελῆ*] **τελείαν.**
d. *παντελῆ σάγην*] **πανοπλίαν· ἢ τελείαν περιβολὴν ἔχων ξένου.** ⏚.
d. 562 †**φονικήν· οἶμαι δὲ Φωκικὴν θέλειν.** ⏚.
d. 564 *δαιμονᾷ*] **τεπάρακται.**
d. 565 *μενοῦμεν κ.τ.λ.*] **κἂν μὴ δεξιωθῶμεν, μενοῦμεν πρὸ τῶν θυρῶν ἐπὶ τοσοῦτον ὥστε εἰκάζειν τινὰ ὅτι ἠτιμώθημεν καὶ τοιαῦτα λέγειν.** ⏚.
d. 569 *βαλὸν*] **βηλὸν τὸν οὐδόν.**
d. 572 *σάφ' ἴσθι*] **τὸ ἑξῆς, σάφ' ἴσθι πρὶν αὐτόν.**
d. 574 *ποδώκει χαλκεύματι*] **τῷ ταχεῖ ξίφει. ὡς ἐπὶ ἐμψύχου δὲ εἶπεν.**
d. 575 *οὐχ ὑπεσπανισμένη*] **οὐκ ἀποτυγχάνουσα.**
d. 576 *τρίτην πόσιν*] **ὡς εἰ ἔφη τοῦ τρίτου κρατῆρος, μετὰ Ἀγαμέμνονα τῶν δύο τούτων τὸ αἷμα.** ⏚.
s. 577 *σὺ μὲν*] **ὦ Ἠλέκτρα.**
d. 578 *ἀρτίκολλα*] **σύμφωνα καὶ ὑγιῶς συναρμοζόμενα ταῖς νεωστὶ συνθήκαις ἡμῶν.**
d. 580 *τὰ καίρια*] **τὰ χρήσιμα.**
s. 581 *τούτῳ*] **τῷ Πυλάδῃ.**
d. 582 *ὀρθώσαντί μοι*] **συμπράξαντί μοι.**
s. 584 *δειμάτων ἄχη*] **κατὰ περίφρασιν, δείματα.**
d. *δεινὰ δειμάτων ἄχη*] **κακῶν κάκιστα βλάβη.** ⏚.
gl. 585 *ἀγκάλαι*] **αἱ κοιλότητες.**
d. 586 *ἀνταίων*] **ἐναντίων.** ⏚.
d. 587 †*βλαστοῦσι κ.τ.λ.*] **πολλὰ τίκτει ὁ ἀὴρ ἐκ τῆς ἡλιακῆς ἀκτῖνος πτηνὰ καὶ ἑρπετά. εἰσὶ γὰρ ὄφεις ἐξ ἀέρος πίπτοντες.** ⏚.
d. †*βλαστοῦσι*] **γεννῶσι καὶ αὔξουσι.**
d. *πεδαίχμιοι λαμπάδες*] **αἱ μεταξὺ γῆς καὶ οὐρανοῦ λαμπάδες, τουτέστιν ὁ ὑπὸ ἡλίου φωτιζόμενος ἀήρ.**
d. 588 *λαμπάδες πεδάμαροι*] **αἱ ἀκτῖνες τοῦ ἡλίου αἱ καθημεριναί.**
s. 591 *αἰγίδων*] **καταιγίδων.**
gl. *φράσαι*] **ἐννόησον.**
d. 592 *ἀλλ'*] **ὁ ἀλλὰ ἀντὶ τοῦ δέ.** ⏚.

practice. Cf. Soph. *Trach.* 937 *ἀμφί νιν· περὶ αὐτήν, τὴν μητέρα*, *Ant.* 577 *νιν· αὐτήν, τὴν ῥίζαν*, *ibid.* 952 *νιν· αὐτήν, τὴν μοῖραν.*

542 See commentary.

546 **ἰδίῳ**='strange,' 'peculiar.'

558 (*d*) **παραβολὴν** cod., corr. Victorius.

562 **φονικήν** is probably an optical error for **φωνὴν Φωκικήν.** The schol. is wrongly written to 561, whereas it explains *γλώσσης αὐτὴν Φωκίδος.* It is interesting as illustrating one schol. upon another.

565 The words after **εἰκάζειν τινὰ** fill in the sense. It is probable that v. 566 was not in the scholiast's copy.

576 The explanation **μετὰ Ἀγ.** *κ.τ.λ.* is incorrect.

584 (*d*) See comment., and add *ὦ τάλαινα παρθένων* (Eur. *Heracl.* 557). **βλάβη** is neut. plur.

586 **ἐναντι** cod., corr. Abresch.

587 The note is wrongly written at v. 583, the misplacement being due to **πολλὰ.** Paley assigns it correctly.

592 *i.e.* in answer to *μὲν* of 583.

d. **593** *τίς λέγοι κ.τ.λ.*] **τίς λέγοι φρεσίν; ἀντὶ τοῦ ἐννοήσειεν.**
d. **595** *παντόλμους ἔρωτας*] **ἀπὸ κοινοῦ τὸ "τίς λέγοι;"**
gl. **597** *ὁμαυλίας*] **ὁμοκοιτίας.** ⸗.
d. **598** *θηλυκρατὴς*] **ὁ γυναικῶν κρατῶν. λέγει δὲ ταῦτα, ὅτι ἡ Κλυταιμήστρα κατωφερείας ἕνεκα τῷ Αἰγίσθῳ ἐγαμήθη.**
s. *ἀπέρωπος*] **ἀντὶ <τοῦ> στυγνὸς καὶ ὑπερήφανος.**
s. **601** *ἴστω κ.τ.λ.*] **γινωσκέτω δ' ὅστις ὁ παιδευθεὶς οὐχ ὑποπτέροις φροντίσιν, ἵν' ἡ τὸ "ὅς" ὑποτακτικὸν ἀντὶ τοῦ ὁ προτακτικοῦ.** ⸗.
d. *ὅστις οὐχ ὑπόπτερος*] **ὁ μὴ κοῦφος, ἀλλ' ἀληθῶς μαθεῖν θέλων.**
d. **603** *παιδολυμὰς*] **ἡ τῷ παιδὶ Μελεάγρῳ λυμηναμένη.**
s. *τὰν...μήσατο*] **οὕτω τὸ ἑξῆς, ἥντινα μήσατο πρόνοιαν τάλαινα Θεστιὰς ἡ παιδολυμὰς καὶ πυρδαής.** ⸗.
d. **607** *ἐπεὶ*] **ἀφ' οὗ· ἀντὶ <τοῦ> ἐξότε.** ⸗.
d. **608** sqq. *δαλὸν ἅλικ' κ.τ.λ.*] **ἥλικα ξύμμετρον τῷ παιδὶ δαλόν, ἐξότε πεσὼν ἀπὸ τῆς μητρὸς ἐβόησεν, τουτέστιν ἐξότε γεγέννηται.**
s. **ἥλικα σύμμετρόν τε: τὸν συμμετρηθέντα αὐτῷ εἰς τὸ διὰ βίου μοιρόκραντον ἦμαρ, ὅ ἐστιν, εἰς τὸ ἦμαρ τῆς ζωῆς τὸ ὑπὸ Μοιρῶν δεσποζόμενον.**
d. **611** †*ἀλλὰ δή τιν'*] **ἀπὸ κοινοῦ τὸ "ἴστω τις."** ⸗.
s. **613** *ἐχθρῶν ὑπαί*] **ὑπὸ Μίνωος.** ⸗.
d. **614** *φῶτ'...φίλον*] **τὸν πατέρα Νίσον.** ⸗.
s. **615** *ὁρμοις*] **ὅτι ὁρμον φησὶν εἰληφέναι Σκύλλαν, οὐ δι' ἔρωτα.** ⸗.
s. **617** *Νίσον κ.τ.λ.*] **τὸ ἑξῆς, ἀπώλεσεν ἃ κυνόφρων Νίσον πνέοντα ὕπνῳ.** ⸗.
d. **618** *ἀπροβούλως*] **ἀπρονοήτως, οὐ προσκεψαμένη τὸ ἀποβησόμενον. ὡς προδότις γὰρ τοῦ πατρὸς ἐτιμωρήθη ὑπὸ Μίνωος.**
gl. **619** *πνέονθ'*] **ἀντὶ <τοῦ> ἀσθμαίνοντα.**
s. **620** *κιγχάνει*] **τὸν Νίσον· ἢ τὴν Σκύλλαν.** ⸗.
d. *Ἑρμᾶς*] **ὁ θάνατος.**
d. **621** *ἐπεὶ δ' ἐπεμνασάμαν*] **λείπει μνήσομαι Κλυταιμήστρας.**
s. **622** *ἀκαίρως δὲ*] **ὁ δὲ ἀντὶ τοῦ γάρ.**
d. *γαμήλευμ'*] **τοῦ Αἰγίσθου.**
s. **624** *μήτιδας*] **λείπει εἰργάσατο.** ⸗.
s. **626** *ἐπ' ἀνδρὶ κ.τ.λ.*] **ἐπ' ἀνδρὶ φοβερῷ καὶ σεβαστῷ καὶ παρὰ τοῖς πολεμίοις.**
s. **627** *ἀθέρμαντον*] **ἀθράσυντον. διὰ τὸ θράσος γὰρ ᾄδονται αἱ Λήμνιαι.**
d. **628** *γυναικείαν...αἰχμάν*] **λείπει ἡ κατά.**
d. **629** *πρεσβεύεται*] **μεῖζον ὀνομάζεται.** ⸗.
d. *τὸ Λάμνιον*] **λείπει ἔργον.**
gl. **630** *λόγῳ*] **ἐν διηγήματι.**
d. *κατάπτυστον*] **μισητόν.**
d. **631** *ἦκασεν*] **εἰκονίσειέ τις.** ⸗.
s. **632** *τὸ δεινὸν*] **τὸ κατὰ Κλυταιμήστρας.** ⸗.
d. **633** *θεοστυγήτῳ δ'*] **ὁ δὲ ἀντὶ τοῦ γάρ.**

597 **ὁμοικοιτίας** cod.

601 A late schol. and practically unintelligible. (Qu. **φροντίσιν· ἢ** *κ.τ.λ.*?) It is not unlikely that **ὑποπτέροις** is a textual corruption of the schol. itself.

603 (*s*) The note implies a text *πυρδαής* (*τ'*). See comment. and crit. n.

607 So schol. Soph. *Ant.* 15 *ἐπεί· ἀντὶ τοῦ ἀφ' οὗ.*

611 *i.e.* construing *ἀλλὰ ἴστω τις δή...*

613, 615 The cod. has these scholia as one, viz. **ὅτι** (*i.e. σημείωσαι ὅτι*) **ὅρμον ὑπὸ Μίνωός φησιν** *κ.τ.λ.* Paley would emend with **ἀπὸ Μίνωός.** The schol. is not pointing to any inconsistency with *ἔρωτας* (595) but to the departure of Aesch. from the common story.

614, 617, 620 The schol. took the accent as he found it in M.

620 **μὴ τὴν Σκύλλαν** Victorius.

629 **μέγιστον** Paley; but perhaps the note is taken directly from a lexicon ('takes precedence').

631 The gnomic indic. is paraphrased by a potential (without *ἄν*: cf. schol. 50, 503).

632 This, of course, is an error.

s. **634** *γένος*] **τὸ τῶν Δημνιάδων.**
d. **636** *ἀγείρω*] **συνάξασα κατηγορῶ.**
d. **637** *τὸ δ' ἄγχι...οὐτᾷ κ.τ.λ.*] **νύσσει γάρ με τὸ δίκαιον ταῦτα λέγειν.** ⸸.
s. *τὸ δ' ἄγχι...†σοῦται κ.τ.λ.*] **τὸ δὲ ξίφος τῆς δίκης, τὸ ἔχον πικρίαν, ἀντικρὺ διὰ πνευμόνων ὁρμᾷ.**
gl. **638** †*σοῦται*] **ὁρμᾷ.**
s. **639** sq. *τὸ μὴ θέμις κ.τ.λ.*] **τὸ γὰρ μὴ δίκαιον οὐ δεῖ ἀμελεῖσθαι οὐδὲ παρασιωπᾶσθαι, ἀλλ' ἐκδικήσεως τυγχάνειν.** ⸸.
d. *τὸ μὴ θέμις γὰρ οὐ κ.τ.λ.*] **λείπει συμφέρον ἐστίν.** ⸸.
d. **641** **τὸ πᾶν Διὸς** *κ.τ.λ.*] **λείπει ὁ γάρ, καὶ ἔστι, τὸ γὰρ πᾶν τοῦ Διὸς σέβας παρεξέβησαν ἀθεμίστως οἱ περὶ τὸν Αἴγισθον.**
d. **642** †*παρεκβάντες*] **ἀντὶ <τοῦ> παρεξέβησαν. καὶ ἔστι μετοχὴ ἀντὶ ῥήματος, ὡς τὸ "καρπῷ βριθομένη"** (Hom. *Il.* 8. 307). ⸸.
d. **643** *Δίκας ἐρείδεται πυθμήν*] **ῥίζα δικαιοσύνης καταβάλλεται.**
s. **645** *τέκνον*] **ἀντὶ τοῦ ποινήν.** ⸸.
d. *ἐπεισφέρει κ.τ.λ.*] **ἐπεισφέρει δὲ τοῖς οἴκοις τέκνον παλαιῶν αἱμάτων, ὅ ἐστι. τίκτει ὁ φόνος ἄλλον φόνον.** ⸸.
s. *αἵμασιν*] **λείπει ἡ ἐπί.** ⸸.
s. **646** *αἷμα*] **ἀπαιτεῖ.** ⸸.
d. **648** *κλυτὰ*] **ἡ περιβόητος.**
d. **650** *τίς κ.τ.λ.*] **τίς ἐν δόμοις;** ⸸.
d. **651** *ἐκπέραμα...καλῶ*] **ἐκπεράσαί τινα καλῶ. τὸ "ἐκπεραμά" ἐστι "τὸν διάκονον" τὸν εἰσιόντα καὶ ἐξιόντα πρὸς τὰς ἀποκρίσεις.** ⸸.
s. **656** *νυκτὸς ἅρμα*] **περιφραστικῶς, ἡ νύξ.** ⸸.
gl. **657** *ἐμπόρους*] **ὁδοιπόρους.** ⸸.
d. **658** *ὥρα δ' ἐμπόρους κ.τ.λ.*] **ἐν τοῖς πανδόκοις δόμοις τῶν ξενοδόκων καιρὸς τὴν ἄγκυραν προσορμίσαι τοὺς ὁδοιπόρους· ἀντὶ τοῦ καταλῦσαι.** ⸸.
gl. **659** *τελεσφόρος*] **ἀρχηγός, διοικητής.**
s. **660** *ἄνδρα τ' εὐπρεπέστερον*] **βέλτιον ἄνδρα ἐξελθεῖν.**
s. **661** *ἐν λεχθεῖσιν*] **ἐν ταῖς πρὸς γυναῖκας ὁμιλίαις.** ⸸.
d. *ἐπαργέμους*] **σκοτεινούς, ἀπὸ τῶν περὶ τοὺς ὀφθαλμοὺς λευκωμάτων.**
gl. *οὐκ ἐπαργέμους*] **πλεονάζει ἡ "οὐ."** ⸸.
d. **667** *δικαίων τ ὀμμάτων παρουσία*] **ἀντὶ <τοῦ> δίκαιοι ἄνθρωποι.**
d. **668** *βουλιώτερον*] **βουλευτικώτερον, ὅ ἐστιν, εἰ δὲ οὐ διὰ ξενίαν ἥκετε, ἀλλὰ δι' ἄλλο τι.**
d. **670** **Δαυλιεὺς**] **Δαυλίς, ᾗ καὶ Αὐλίς.** ⸸.
d. **671** *αὐτόφορτον κ.τ.λ.*] **ἐπὶ ἰδίᾳ πραγματείᾳ.**
d. **672** *ἀπεζύγην*] **τῆς ὁδοῦ.** ⸸.
d. *ἀπεζύγην πόδας*] **τῆς ὁδοιπορίας ἀπέλυσα ἐπὶ τῷ ξενισθῆναι παρ' ὑμῖν. ἐκ μεταφορᾶς τῶν ἀπολυομένων τοῦ ζυγοῦ ἵππων καὶ ἐπὶ φάτνην ὁρμώντων.** ⸸.
gl. **673** *συμβαλὼν*] **συναντήσας.**
s. **674** *ἐξιστορήσας*] **ἐρωτήσας καὶ μαθών.** ⸸.

637 (*d*) In the cod. this is run on with the previous note. See Appendix to commentary.
639 sq. *i.e.* punctuating after *πατούμενον*.
642 **ὡς τῶ** cod., corr. Robortello.
645, 646 See Appendix to commentary.
650 *i.e.* join these words.
651 **ἐστι** cod., **φησι** Weckl.; but the word is a mere sign equivalent to =.
656 **περιφρα** (only) cod.
657 So schol. Soph. *O.C.* 25 *ἐμπόρων· ἀντὶ τοῦ ὁδοιπόρων, δι' ὃ τὸ χ.*
658 **προσορμῆσαι** cod.
661 **ὁμοίαις** cod., corr. Victorius. **πρὸς γυναῖκας** should be *πρὸς ἄνδρας*, but the sense was mistaken, as also by the writer of *gl.*, whose way out of the difficulty is instructive.
670 **ᾗ καὶ** cod., corr. Paley (='The name of the *place* is Daulis, like Aulis.' Another form was *Δαυλία*).
672 The two scholia are written as one by m.
674 For the addition **καὶ μαθών** cf. schol. to 74, 753.

d. 675 πεύθομαι γὰρ κ.τ.λ.] ἤκουσα γὰρ ἐν τῷ μου πρὸς αὐτὸν διαλόγῳ ὅτι Στρόφιος προσαγορεύεται.

d. 676 ἐπείπερ κ.τ.λ.] τὸ ἐξῆς, ἀγνὼς πρὸς ἀγνῶτα εἶπεν "ἐπείπερ, ὦ ξένε"· τὰ δὲ ἄλλα διὰ μέσου.

s. ἄλλως] δι' ἄλλην χρείαν.

d. 678 μηδαμῶς λάθῃ] μηδαμῶς λάθῃ με ἡ βουλὴ τῶν φίλων. λέγει δὲ τῶν περὶ Αἴγισθον. ↓.

s. 679 κομίζειν] εἰς τοὺς οἴκους.

d. 681 πόρθμευσον] ἀντὶ <τοῦ> διακόνησον. ↓.

d. 684 εἰ δὲ τυγχάνω κ.τ.λ.] πιθανῶς, ἵνα δοκῇ ὅλως ἀγνοεῖν.

gl. 688 ὦ δυσπάλαιστε] ὦ δυσκαταγώνιστε.

d. 689 ἐπωπᾶς: ἐφορᾷς.

d. πολλά: τὰ ἡμέτερα ἀτυχήματα. ↓.

s. κακποδὼν κ.τ.λ.] καὶ τὰ πόρρωθεν καλῶς κείμενα τῶν φίλων, ὅ ἐστι, τὰ ἐπὶ ξένης ἀγαθὰ ἐνδιαιτήματα τοῦ Ὀρέστου, τοῖς τόξοις εὐστόχως ἰκνουμένη ἀπογυμνοῖς με. ↓.

d. 692 καὶ νῦν Ὀρέ(στης): ἀντὶ τοῦ πρότερον· τὸ γὰρ "νῦν" δηλοῖ καὶ τὸ παρεληλυθός. ↓.

s. καὶ νῦν κ.τ.λ.] τὸ ἐξῆς οὕτως τοῦ νοήματος· καὶ πρότερον ἔξω κομίζων ὁλεθρίου πηλοῦ πόδα (ἦν γὰρ εὐβούλως ἔχων) Ὀρέστης—ποῖος Ὀρέστης; ἡ τοῖς οἴκοις ἰατικὴ ἐλπὶς τῆς ἀγαθῆς εὐφροσυνης—νῦν δὲ ἀπώλετο. ↓.

d. 693 ἔξω πηλοῦ πόδ(α): παροιμία.

d. 694 ὅπερ ἐν δόμοισι κ.τ.λ.] ἡ εὐφροσύνη τῶν βασιλείων οἴχεται.

gl. 695 ἰατρὸς] ἡ ἰατρός.

d. τάξον αὐτὴν ἀφανισθεῖσαν, Ἀρά· ὡς πρὸς τὸ "ἐλπίς" δ' ἀπέδωκεν. ↓.

s. 699 εὐμενέστερ-ν] ἢ τὸ ἀγαθὰ ἀγγεῖλαι. τοῦτο γὰρ φιλίας αἴτιον τοῖς ξένοις γίνεται. ↓.

d. 701 καρανῶσαι] κεφαλαιῶσαι, εἰπεῖν. ↓.

d. 703 ἀξίως σέθεν] τῶν σοὶ ἀξίων τιμῶν. ↓.

d. 705 ἄλλος δ' κ.τ.λ.] εἰ καὶ μὴ σὺ ἤγγειλας. ↓.

s. 706 ἡμερεύοντας] δι' ἡμέρας καμόντας. ↓.

d. 708 ἄγ' αὐτὸν] πρὸς παρόντα τινά.

s. 711 αἰνῶ δὲ κ.τ.λ.] συμβουλεύω σοι ταῦτα πράσσειν, ὡς δώσοντι δίκην, ἤν τι παρὰ τὸ δέον ποιήσῃς. ↓.

gl. ὑπευθύνῳ] ὑποδίκῳ. ↓.

d. 716 πότε δὴ κ.τ.λ.] πότε ἐπευξόμεθα;

s. 718 ὦ πότνια] ὦ προσφιλὴς καὶ τιμία ἡμῖν.

d. ἀκτὴ χώματος] ἡ ἄκτη τοῦ τάφου.

d. 722 νῦν γὰρ ἀκμάζει κ.τ.λ.] νῦν καιρὸν ἔχει ἡ δολία πειθὼ συναγωνίσασθαι τῷ Ὀρέστῃ.

s. 723 ξυγκαταβῆναι] συνάρασθαι πρὸς τὴν ὁδόν. ↓.

d. 724 ἐφοδεῦσαι] ἀπὸ κοινοῦ τὸ "νῦν ἀκμάζει."

678 *i.e.* λάθῃ was joined to the following indirect question.

681 **διακόμισον** Abresch.

689 (*d*) I have separated the notes, which are written as one, viz. **ἐπωπᾶς: ἐφορᾷς πολλὰ τὰ κ.τ.λ.** (*s*) **κινουμένη** cod., **ἰκνουμένη** Davies.

692—695 See Introd. pp. xcv sqq.

692 (*s*) I have given a new punctuation to the note. **ὁλέθρου** cod., corr. Robortello.

695 (*d*) **ἁρά** in cod. is corrected from **ἀρᾷ**.

699 See commentary.

701 Qu. **κεφαλαιῶσαι <καὶ> εἰπεῖν**? cf. 674 (schol.).

703 **σοῦ** Paley, but the scholiastic grammar may be derived from the classical *ἄξιόν ἐστί σοι ποιεῖν τι*, &c.; cf. Ar. *Nub.* 474, *Ach.* 205.

706 **κάμνοντας** Paley.

711 There is nothing to shew that the schol. read *ὑπευθύνῳ*.

723 m began to write this note opposite the previous line, but left off with *σ*.

s. **726** ὁ ξένος] **"ξένον" τὸν 'Ορέστην καλεῖ, ἵνα δόξωσιν ἀγνοεῖν τὸ σκαιώρημα.** ⸸.

d. *τεύχειν κακόν*] **ἀντὶ τοῦ πεποιηκέναι πένθος τῷ οἴκῳ διὰ τῆς ἀγγελίας.** ⸸.

s. **729** *ἄμισθος*] **κακόμισθος· δάκρυα γὰρ προξενεῖ. Κίλισσαν δέ φησι τὴν 'Ορέστου τροφόν, Πίνδαρος** (*P.* 11. 26) **δὲ 'Αρσινόην, Στησίχορος Λαοδάμειαν.**

d. **730** *Αἴγισθον ἡ κρατοῦσα κ.τ.λ.*] **ἡ τοὺς ξένους κρατοῦσα καὶ ὑποδεξαμένη Αἴγισθον καλεῖν ἐκέλευσεν.**

d. **732** *τὴν νεάγγελτον*] **τὴν <ἄρτι> ἀγγελθεῖσαν.** ⸸.

d. **736** sq. *δόμοις δὲ κ.τ.λ.*] **ἀντὶ <τοῦ> κακῶς <ὁ> οἶκος διάκειται ὑπὸ τῆς φήμης ἧς ἤγγειλαν οἱ ξένοι σαφῶς.** ⸸.

gl. **737** *τορῶς*] **σαφῶς.**

s. **738** *ἦ*] **ἀντὶ <τοῦ> ὄντως.** ⸸.

s. **740** *ὡς*] **λίαν.** ⸸.

d. *τὰ μὲν παλαιὰ*] **ἡ κρεουργία τῶν Θυέστου παίδων καὶ ὁ 'Αγαμέμνονος θάνατος.**

d. **743** *τοιόνδε*] **οἷον ἐπὶ τῇ τοῦ 'Ορέστου ἀγγελίᾳ νῦν.**

s. **744** *τλημόνως ἤντλουν*] **καρτερικῶς ὑπέφερον.**

d. **745** *τῆς ἐμῆς ψυχῆς τριβήν*] **τον συντρίψαντά μου ταῖς ἐπιμελείαις τὴν ψυχήν.**

d. **746** sq. *ὃν ἐξέθρεψα κ.τ.λ.*] **ὃν ἐξέθρεψα οὐ μόνον δι' ἡμέρας, ἀλλὰ καὶ διὰ νυκτῶν.**

s. **747** *κελευσμάτων*] **"κελεύουσι" γὰρ τῷ καλεῖν οἱ παῖδες.**

a. **748** *καὶ πολλὰ κ.τ.λ.*] **ἀνωφέλητα ἐμοὶ τῇ πλάσῃ καὶ πολλὰ μοχθηρά.** ⸸.

d. **750** *τρέφειν ἀνάγκη κ.τ.λ.*] **ἀναγκη τρέφειν ἐπιμελείᾳ ψυχῆς. πῶς γὰρ οὔ;**

s. **751** *οὐ γάρ τι φωνεῖ*] **ἀλλ' ἀνάγκην διὰ δακρύων ἐπέφερεν.** ⸸.

d. **753** *νέα δὲ νηδὺς κ.τ.λ.*] **ἡ γὰρ νέα νηδὺς τῶν τέκνων ἑαυτῇ ἀρκεῖν καὶ βοηθεῖν βούλεται· ὅ ἐστιν, ἀνύειν βούλεται τὰς ἐπιθυμίας.**

s. **755** *φαιδρύντρια*] **ἀπὸ κοινοῦ τὸ "ἐξέθρεψα."**

d. **757** **χειρωναξίας: τας διὰ χειρῶν ἐργασίας.**

d. **758** *ἐξεδεξάμην*] **ἀντὶ <τοῦ> ἔθρεψα.** ⸸.

d. *ἐξεδεξάμην*] **ἀπέσωσα.** ⸸.

d. **762** *ἐσταλμένον*] **ἠσκημένον, παρεσκευασμένον.**

d. **766** *δεσπότου στύγει*] **τῷ μισουμένῳ ὑπ' 'Αγαμέμνονος.**

s. **770** *ἦ*] **ὄντως.** ⸸.

d. *φρονεῖς εὖ*] **χαίρεις.** ⸸.

d. **771** *τροπαίαν*] **μετατροπήν.**

s. **773** *οὔπω κακὸς γε μάντις κ.τ.λ.*] **τοῦτο ἀκριβοῦς ἐστι μάντεως εἰπεῖν.** ⸸.

d. *οὔπω κακὸς γε κ.τ.λ.*] **τινὲς στίζουσιν εἰς τὸ "οὔπω," ἵν' ᾖ, οὔπω ἐλπὶς οἴχεται δόμων· ταῦτα δὲ καὶ ὁ τυχὼν μάντις γνοίη.**

s. **774** *τῶν λελεγμένων δίχα*] **ἀντὶ <τοῦ> παρὰ τὰ εἰρημένα περὶ 'Ορέστου.**

d. **779** *παραιτουμένᾳ*] **πλεονάζει ἡ "παρά." ἡ παρὰ σοῦ αἰτουμένη.** ⸸.

726 (*s*) **σκαιώρημα** = 'mischief.'
(*d*) The schol. observes the tense only when treating individual words.

732 **<νεωστί>** Robortello, but the omission is then not easy to explain. I have supplied **<ἄρτι>**.

736 **<ὁ>** seems necessary.

738 Lexical. Cf. 770.

740 So Suid. erroneously quotes Soph. for **ὡς** = **λίαν** (in *θαυμαστὰ γὰρ τὸ τόξον ὡς ὀλισθάνει*).

748 Written in cod. at v. 746. An attempt to explain the order, **καὶ** being epitatic.

751 **ἀνάγκειν** cod.

758 The two notes appear as one; but they represent two views of *ἐξεδεξάμην*, the latter referring to the (un-Aeschylean) deliverance of the child from death by the Nurse.

770 (*s*) Cf. 738.
(*d*) Wrongly written in cod. at v. 769.

773 See commentary.

779 **πλεονάζει ἡ παρά** (with **σοῦ** deleted by m)· **ἡ παρὰ σοῦ αἰτουμένη** cod., corr.

d. **781** δὸς τύχας κ.τ.λ.] **δός μοι εὐτυχίαν εὐτυχῆσαι βεβαίως.**
s. **783** διὰ δίκας] **δικαίως.**
d. διὰ δίκας] **κατὰ δίκαν, ὅ ἐστι, κατὰ τὸ δίκαιον.** ⸸.
d. **786** τὸν ἔσω] **τὸν 'Ορέστην.** ⸸.
s. **787** ἐπεί μιν μέγαν ἄρας κ.τ.λ.] **ἐπάρας γὰρ τὸν 'Ορέστην δυνήσῃ καὶ τριπλασίονα ποινὴν εἰσπράξασθαι τὸν 'Ορέστην ποιῆσαι.**
gl. **788** δίδυμα καὶ τριπλᾶ] **διπλάσια καὶ τριπλάσια.**
gl. **790** ἴσθι] **γίγνωσκε.**
gl. ἀνδρὸς φίλου] **τοῦ 'Αγαμέμνονος.**
d. πῶλον] **τὸν 'Ορέστην.**
s. **791** ἐν δρόμῳ] **ἐνέμεινε τῇ μεταφορᾷ. φήσας γὰρ "ἐν ἅρμασι πημάτων" τὸ "δρόμῳ" ἐπήγαγεν.** ⸸.
s. **793** προστιθεὶς μέτρον] **τέλος αὐτῷ προστιθεὶς τῶν κακῶν.**
d. ῥυθμὸν δάπεδον: ἀντὶ <τοῦ> εὔτακτον καὶ μὴ τραχεῖαν πορείαν. ⸸.
s. **794** ἰδεῖν] **ἀντὶ τοῦ ἴδοι. τὸ δὲ ἑξῆς· ἴδοι δέ τις σωζόμενον αὐτῷ τὸν ῥυθμὸν τοῦ δρόμου, μηδὲ ὑπερδραμὼν ἐν τῷ δαπέδῳ διαρρήξῃ τὸν χαλινόν.** ⸸.
d. ἰδεῖν] **λείπει τὸ ὅπως· καὶ τὸ "ἰδεῖν" ἀντὶ τοῦ ἴδοι. ὁ δὲ νοῦς, ὅπως ἄν τις τοῦτο ἴδοι, σωζόμενον τὸν ῥυθμὸν ὁμαλὸν καὶ εὔτακτον, κατὰ τὸν δρόμον τῶν ἀνυομένων πημάτων.** ⸸.
gl. **797** νομίζετε] **ἡνιοχεῖτε καὶ διοικεῖτε.** ⸸.
s. **801** γέρων φόνος κ.τ.λ.] **'Αγαμέμνονος δὲ παλαιὸς φόνος μὴ συγχωρήσῃ φόνον τῷ 'Ορέστῃ τεχθῆναι διὰ τὸν φόνον Αἰγίσθου.**
d. **802** †τόδε καλῶς κτάμενον] **διὰ τοῦτο τὸ καλῶς ἀναιρεθησόμενον· λέγει δὲ τὸ αἷμα τοῦ Αἰγίσθου.** ⸸.
d. ὦ μέγα ναίων στόμιον] **ὦ "Αιδη.**
gl. **804** ἀνιδεῖν] **ἀναβλέψαι.**
d. **806** ἰδεῖν] **ἀπὸ κοινοῦ τὸ "δός."**
d. **807** δνοφερᾶς καλύπτρας] **τοῦ σκότους.**
d. **809** †ἐπιφορώτατος] **ὡς ἐπὶ ἀνέμου εἶπεν, ἀντὶ τοῦ ὁ λογικώτατος.**
s. **811** †φανεῖ κ.τ.λ.] **τὰ δὲ κρυπτὰ νῦν φανερώσει.** ⸸.
d. πολλὰ δ' κ.τ.λ.] **θέλων πολλὰ κρυπτὰ εὑρίσκει.** ⸸.
d. **812** ἄσκοπον] **ἀπροφύλακτον· τὸν Ἑρμῆν δέ φησι· λόγος γάρ ἐστιν.** ⸸
s. ἄσκοπον...ἔπος] **ἀδιάσκοπός ἐστιν ὁ λόγος, τουτέστιν ὁ Ἑρμῆς ἀδιάγνωστός ἐστι· νύκτα γὰρ καὶ σκότον πρὸ τοῦ προσώπου φέρει.**
d. **815** τότε] **ὅταν ἀπαλλαγῶμεν.**
s. καὶ †τότε δὴ πλοῦτον κ.τ.λ.] **καὶ τότε δὲ τὸν πλοῦτον τῶν δωμάτων ἐλεύθερον τῇ πόλει μεθήσομεν, ὁμοῦ τε μεθήσομεν τὸν κρεκτὸν γοήτων νόμων, ὅ ἐστι, καὶ τῶν ἀγαθῶν τῇ πόλει μεταδώσομεν, καὶ τὸν 'Αγαμέμνονα ἀκινδύνως θρηνήσομεν.** ⸸.
d. **816** λυτήριον] **ἐλεύθερον. νῦν γὰρ ὑπὸ τυράννων ἀποκέκλεισται.**
gl. **817** θῆλυν] **γεννητικόν.** ⸸.

Dind. The first **σοῦ** was an anticipation of the second in copying. The scholiast's text apparently had *παρ' αἰτουμένᾳ*.

783 (*d*) So the schol. to Soph. *El.* 1211 thinks it necessary to explain *πρὸς δίκης· ἢ πρός ἀντὶ τῆς μετά*.

786 The schol. does not *prove* **τὸν** for his text. The note may =**λείπει τὸν 'Ορέστην**.

791—794 See Appendix to commentary, where it is shewn that the scholiasts had the text of M. I leave the spelling **σωζ-** as that of the scholiast.

791 **τω** m, as a correction.

794 (*s*) **διαρρήξει** m, as a correction. (*d*) **πημάτων** is a textual error in the schol. itself.

797 **ἐνοικεῖτε** Conington; but *ἡνιοχεῖν* had lost its metaphor.

802 For **διὰ** cf. 64 n. The schol. read *τόδε* and connected the words with those preceding.

811 sq. The scholia are old and the text was not that of M. See Introd. pp. xcii sq.

815 (*s*) A late and servile schol. **νόμων** repeats the misreading of M.

817 Qu. **γυναικικόν**? But the note may be misplaced. Possibly *ὀξύκρεκτον*] **θρηνητικόν.**

d. 817 οὐριοστάταν] **οὐρίως σταθέντα.**
d. 818 †γοήτων] **τὸν τῶν γοητῶν· ἢ ὡς ᾄδουσι περιιόντες τὴν πόλιν.** ⸸.
d. 820 †τὰ δ' εὖ κ.τ.λ.] **τὰ καλῶς ἀποβαίνοντα τὸ ἐμὸν κέρδος ἐστίν, τῶν δὲ περὶ 'Ορέστην καὶ 'Ηλέκτραν ἀπαλλαγὴ ἄτης.**
s. 823 σὺ] **ὦ 'Ορέστα.**
d. σὺ δὲ θαρσῶν κ.τ.λ.] **σὺ δὲ θαρρῶν ἐμοί, τέκνον, θροούσῃ πρός σε πατρὸς αὐδάν, ὅ ἐστιν, ὡσανεὶ πατὴρ συμβουλευούσῃ, ὅταν ἥκῃ καιρὸς ἔργων, ἐπιβαλοῦ, ἐπικαλεσάμενος τὸ εἴδωλον τοῦ πατρός.** ⸸.
d. σὺ δὲ κ.τ.λ.] **πρόσεχε δὲ κάμοὶ συμβουλευούσῃ σοι οἷα ἂν πατήρ· τὸ δὲ "ἐπαΰσας πατρὸς ἔργῳ" ἀντὶ τοῦ ἐπικαλεσάμενος τὸ εἴδωλον τοῦ πατρός.** ⸸.
s. μέρος ἔργων] **ὁ καιρὸς τοῦ ἔργου.**
d. **λείπει ἐπιβαλοῦ.**
s. 825 **ἐπι.** ⸸.
d. 828 †περαίνων ἐπίμομφον ἄταν] **κατεργασάμενος τὴν πολλῶν μέμψεων ἀξίαν ἄτην, ὅ ἐστι, τὸν Αἴγισθον καὶ τὴν Κλυταιμήστραν· Περσέως δὲ ἀντὶ τοῦ πορθητοῦ, ἢ ἐπεὶ ἀπεστραμμένος ἐκαρατόμησε Μέδουσαν· ἀποστραφείς, φησίν, ὡς ἐκεῖνος, μή πως θεώμενος αἰδεσθῇς τὴν μητέρα.**
s. 834 ἔνδοθεν] **ἐν τῇ ψυχῇ.**
d. ἔνδοθεν κ.τ.λ.] **τὴν ἔνδον ἐπὶ τῆς οἰκίας φονίαν ἄτην καταβαλών, ὅ ἐστι, τὴν Κλυταιμήστραν.**
s. 835 τὸν αἴτιον] **τὸν Αἴγισθον.**
s. 839 sqq. οὐδαμῶς ἐφίμερον κ.τ.λ.] **ὑπούλως ταῦτά φησι.** ⸸.
d. 841 δειματοσταγὲς] **ὡς ἐπὶ μαχαίρας.** ⸸.
d. φόνῳ τῷ πρόσθεν] **τῷ τοῦ 'Αγαμέμνονος.**
d. 842 (1) ἑλκαίνοντι] **οὐ παρακαλυφθέντι ἀλλ' ἀειμνήστῳ.** ⸸.
d. (2) ἑλκαίνοντι καὶ δεδηγμένῳ] **ἐν γὰρ τοῖς θρήνοις ἀμύσσουσιν αὑτῶν τὰ στήθη.** ⸸.
d. 845 θνήσκοντες μάτην] **οὐκ ἀληθῶς ἀποθανόντες.** ⸸.
d. 848 οὐδὲν ἀγγέλων σθένος κ.τ.λ.] **οὐ τοσοῦτον ἰσχύει εἰπεῖν ἄγγελος ὡς ὁ αὐτόπτης.**
d. 853 φρένα...ὠμματωμένην] **τὴν συνετήν μου φρένα.**
d. 854 Ζεῦ Ζεῦ κ.τ.λ.] **ταῦτά φησιν ὁ χορὸς εἰσελθόντος τοῦ Αἰγίσθου.**
s. 857 ἴσον] **τὸ ἀληθές.**
d. 859 πειραὶ κοπάνων] **πειραὶ αἱ ἀκμαὶ τῶν ξιφῶν, παρὰ τὸ πείρειν. κοπάνων δὲ τῶν κοπτικῶν ξιφῶν.** ⸸.
gl. κοπάνων] **τῶν συγκοπῶν.**
d. 862 **πῦρ: δαῖδων.**
d. 869 ἔα] **φωνῆς ἀκούουσιν ἀναιρουμένου τοῦ Αἰγίσθου.**
d. 877 γυναικείους] **τὰς τῆς Κλυταιμήστρας.**
s. 878 καὶ μάλ' ἠβῶντος κ.τ.λ.] **ἠβῶντος ἀνδρὸς δεῖ εἰς τὸ χαλάσαι τὰς πύλας.**
d. 879 ἀρῆξαι] **τῷ σφαγέντι.** ⸸.
s. 885 τὸν ζῶντα κ.τ.λ.] **ἀντὶ <τοῦ> ὁ τῷ λόγῳ τεθνηκὼς 'Ορέστης ἀπέκτεινε τὸν ζῶντα Αἴγισθον.**

818 **τὸν τῶν γοήτων, οἳ ὡς ᾄδουσι παριόντες τὴν πόλιν** cod., **περιιόντες** Victorius. But there appear to be two explanations, one from *γοητής*, another from *γόης*. With *περιιόντες* understand *οἱ γόητες*. The schol. joined **πόλει** with the previous words.

823 (*d*) **ἐμοὶ** is introduced simply to define the person (though wrongly). There is nothing to shew that **ἐπικαλεσάμενος τὸ εἴδωλον** is more than a statement of the general sense.

825 The copyist began to write **ἐπιβαλοῦ.**

839 The cod. has this note at v. 840.

841, 842 See Introduction pp. xcvii sq.

842 (2) **αὑτῶν** cod.

845 **ἀποθανόντος** Blomf., but the schol. is probably a mere blunder of interpretation.

859 **παιραὶ** cod. The word is perhaps possible (**παρ-ια*), but the accentuation would be **παῖραι.**

879 See Introd. pp. xcviii sq.

d. 892 *Αἰγίσθου βία*] **ἀντὶ τοῦ ὦ Αἴγισθε.**
d. 897 **οὔλοισι(ν): τὸ οὖλον. ⸸.**
s. 898 **μετεσκεύασται ὁ ἐξάγγελος εἰς Πυλάδην, ἵνα μὴ δ' λέγωσιν.**
d. 900 *εὐορκώματα*] **τὰ ὁρκωμόσια ἃ συνωμόσαμεν.**
s. 901 *ἅπαντας ἐχθροὺς κ.τ.λ.*] **πλέον λέγε πάντας ἀνθρώπους ἔχειν τοὺς θεοὺς ἐχθρούς. ⸸.**
s. 903 *πρὸς αὐτὸν*] **πρὸς αὐτὸν τὸν Αἴγισθον. πιθανῶς δέ, ἵνα μὴ ἐν φανερῷ ἡ ἀναίρεσις γένηται.**
d. 907 **γηράναι: ἀπὸ τοῦ γήρημι.**
s. 913 *οὔ τοί σ' ἀπέρριψ' κ.τ.λ.*] **οὐκ ἔστιν ἀπορρῖψαι τὸ δορυξένοις ἐκδοῦναι πρὸς ἀνατροφήν.**
s. 916 *τοῦτ'*] **τὸν Αἴγισθόν φησι.**
d. 917 *μάτας*] **ὅτι Κασάνδραν ἐπέγημεν.**
d. 918 *μὴ 'λεγχε κ.τ.λ.*] **ἄνδρα ἐν πολέμοις πονοῦντα μὴ θέλε κρίνειν γυνὴ οὖσα.**
d. **ἑτέρῳ συγκοιμωμένη. ⸸.**
d. 923 *κύνας*] **τὰς Ἐρινύας.**
d. 925 *ἔοικα θρηνεῖν κ.τ.λ.*] **ὅτι μέλλω τελευτᾶν. παροιμίαν εἶναι τοῦτό φασι "πρὸς τύμβον τε κλαίειν καὶ πρὸς ἄνδρα νήπιον." ⸸.**
d. 930 *στένω μὲν κ.τ.λ.*] **εὐγνωμόνως ἐλεοῦσι τοὺς περὶ Αἴγισθον.**
d. 931 *ἐπήκρισε*] **ἐπ' ἄκρον ἦλθε.**
d. 937 *διπλοῦς λέων*] **οἱ περὶ Ὀρέστην καὶ Πυλάδην.**
d. 938 *ἔλασε δ' κ.τ.λ.*] **ἤλασεν δὲ εἰς τὸ τέλος τοῦ δρόμου, ὅ ἐστιν, ἤνυσε τὸν ἀγῶνα.**
d. **ἔλασε δ' κ.τ.λ.] ἀφίκετο, φησίν, εἰς τὸ τέλος τοῦ ἀγῶνος.**
d. 938 ὁ Πυθοχρήσας] **ὁ ὑπὸ Πυθοῦς χρησθεὶς Ὀρέστης.**
d. 942 *δόμων ἀναφυγὰς κ.τ.λ.*] **ὡς τῶν οἴκων φυγόντων τὰς συντριβὰς τῶν οἰκείων. ⸸.**
d. 944 **δυσοίμου: δυσπορεύτου· τὸ δὲ ἐξῆς, τὰς ἀναφυγὰς τῶν κακῶν τὰς ἀπὸ τῆς δυσοίμου τυχῆς.**
d. 945 *ἔμολέ δ' κ.τ.λ.*] **τῷ Αἰγίσθῳ ἔμολεν ἡ ποινὴ τῷ ἀποκτείναντι δόλῳ τὸν Ἀγαμέμνονα.**
d. 947 *ἔθιγε δ' κ.τ.λ.*] **ἡ δὲ Διὸς θυγάτηρ ἡ Δίκη παρέστη ἐν τῇ πρὸς Αἴγισθον μάχῃ καὶ ἐφήψατο τοῦ ξίφους· δικαίως γὰρ Ὀρέστης ἡμύνατο. ⸸.**
d. 951 *πνέουσα*] **τὸ ἐξῆς, ἔμολεν ὀλέθριον πνέουσα.**
s. 952 *τάπερ*] **ἀντὶ τοῦ καθάπερ.**
d. 954 †*βλαπτομέναν κ.τ.λ.*] **τὴν Κλυταιμήστραν, τὴν δολίως βλάπτουσαν καὶ ἐπὶ πολὺν χρόνον τὸν οἶκον, ἐποίχεται ἡ Δίκη.**
d. †*βλαπτομέναν κ.τ.λ.*] **ἐπεξῆλθε τὴν δίκην, βλαπτομένην ἐκ πολλοῦ, Ὀρέστης.**
d. 956 †*κρατεῖται κ.τ.λ.*] **συμβάλλεται οὖν τὸ θεῖον τοῖς μὴ ὑπουργοῦσι τοῖς κακοῖς. ⸸.**
d. 958 *οὐρανοῦχον ἀρχὰν*] **τοὺς θεούς, ἢ τὸν Δία.**
gl. 960 *ψάλιον*] **τὸν χαλινόν.**
s. 963 *παντελὴς χρόνος κ.τ.λ.*] **ὁ πάντα τελῶν χρόνος τὰ πρόθυρα τῶν οἴκων ἀλλάξει ἀπὸ κατηφείας εἰς λαμπρότητα.**
d. *ἀμείψεται*] **ἀλλαγήσεται· οὐχ ὁμοίως ἔσται τοῖς πρῴην ἐν τῷ οἴκῳ ἡμῶν.**
d. 966 †*ἑλατήριον*] **τὸ ἐλαῦνον τοὺς ἀσεβεῖς· ἢ τὸ ἀπελαθῆναι ὀφείλον. ἑλατήριον δὲ τὸ καθαρτικὸν φάρμακον.**
s. 967 sq. †*τύχα δ' εὐπροσώπῳ κοίτᾳ κ.τ.λ.*] **ἡ δὲ τύχη νῦν ἐν εὐόπτῳ κοίτῃ, τουτέστιν ἐν ἀγαθῇ καταστάσει πρὸς τὸ ἰδεῖν τὰ νῦν γεγονότα καὶ ἑτέρων λεγόντων ἀκοῦσαι.**

897 *i.e.* **ἀπὸ ὀρθῆς τῆς τὸ οὖλον**, or **ἡ εὐθεῖα τὸ οὖλον** (to distinguish from other possible meanings).

901 ... **ἔχειν** <**ἤ**> Abresch. But the schol. appears to mean 'Rather say that all men have the gods for enemies,' *i.e.* 'rather consider all men *θεοῖς ἐχθρούς*.'

918 Perhaps the latter note belongs to 916 and we should read **συγκοιμωμένης**.

925 **παροιμίαν εἶναί φασι "ταὐτὸ πρὸς κ.τ.λ."** Paley. **τύμβου** cod., corr. Robortello.

942 For ***οἰκείων** the cod. has **οἴκων (κτημάτων** conj. Weckl.).

947 **πάρεστιν** cod., corr. Abresch. 956 **συμβάλεται** cod.

d. **967** sq. †τύχα δ' κ.τ.λ.] λείπει τὸ ἔστιν.
d. **969** *μέτοικοι δόμων κ.τ.λ.*] οἱ νῦν τοὺς δόμους οἰκοῦντες πεσοῦνται εἰς τὸ ἔμπαλιν τῆς πρώτης τύχης. τοῦτο δὲ ἀπὸ τῶν κύβων μετήγαγεν.
s. **971** *ἴδεσθε χώρας κ.τ.λ.*] ἀνοίγεται ἡ σκηνὴ καὶ ἐπὶ ἐκκυκλήματος ὁρᾶται τὰ σώματα· ἃ λέγει "διπλῆν τυραννίδα." ϟ.
d. **976** *ξυνώμοσάν κ.τ.λ.*] ξυνώμοσαν θάνατον τῷ πατρί.
s. *μοι*] ἡ "μοι" ἀντωνυμία τὴν οἰκειότητα δηλοῖ. ϟ.
d. **979** *τὸ μηχάνημα*] τὸν πέπλον.
s. **981** *ἐκτείνατ'*] πρὸς τὸν χορόν.
d. **985** *ἐν δίκῃ*] ἐν τῇ κρίσει τῶν Ἐρινύων.
s. **987** sqq. *Αἰγίσθου γὰρ...ἥτις δ' κ.τ.λ.*] Αἰγίσθου γὰρ οὐ λέγω μόρον, μητρὸς δέ, ἥτις ἐπ' ἀνδρὶ τοῦτ' ἐμήσατο στύγος. ϟ.
d. **990** *φίλον τέως*] τὸ βάρος φίλον πρώην.
d. **993** *σήπειν θιγοῦσ' ἂν κ.τ.λ.*] ὑπερβολή, ὅτι καὶ τὸν μὴ δηχθέντα, ἀλλὰ μόνον ἁψάμενον, σήπει.
d. **995** *τύχω μάλ' εὐστομῶν*] ἀντὶ <τοῦ> ἐπιτύχω εὐθίκτως κακολογήσας. ϟ.
s. **996** *ἄγρευμα*] δίκτυον.
s. **997** *δροίτης κατασκήνωμα*] παραπέτασμα σοροῦ. ϟ.
d. **998** *ποδιστῆρας*] τοὺς πλέον τῶν ποδῶν καθήκοντας.
d. **1000** *ἀπαιόλημα*] ἀπάτημα.
d. **1007** *μίμνοντι δὲ κ.τ.λ.*] τῷ τοιαῦτα πράξαντι χρόνῳ πάθος ἀνθεῖ.
s. **1010** *φόνου*] τοῦ αἵματος.
d. **1011** *πολλὰς βαφὰς κ.τ.λ.*] ὡς πολυτελοῦς ὄντος τοῦ ἱματίου καὶ ἠφανισμένου τῷ αἵματι.
s. **1017** *διὰ πάντα κ.τ.λ.*] ἡ "διὰ" πρὸς τὸ "ἀμείψεται."
d. †ἄτιμος: ἀτιμώρητος.
d. **1019** *ὅπῃ τελεῖ*] εἰς τί ἀποβαίνει τὰ κατ' ἐμέ.
d. **1022** *δύσαρκτοι*] δυσχερῶς ἀρχόμενοι καὶ πειθόμενοι. ϟ.
d. **1026** *μίασμα*] τὴν μητέρα.
d. **1027** *καὶ φίλτρα κ.τ.λ.*] κἀν ταῖς ἐπιθυμίαις τῆς τόλμης φημὶ τὸν Ἀπόλλωνα χρῆσαί μοι.
gl. πλειστηρίζομαι] καυχῶμαι.
d. **1031** *τόξῳ γὰρ κ.τ.λ.*] τοσαύτη γάρ ἐστιν ὡς μηδὲ τοξότην ἐφικέσθαι τοῦ μήκους. ϟ.
d. **1035** *φέγγος ἄφθιτον*] τὸ ἐν Παρνασσῷ.
d. **1062** *καιρίοισι συμφοραῖς*] εὐκαίροις συντυχίαις.
s. **1065** γονίας: ἄνεμος· ὅταν ἐξ εὐδίας κινηθῇ χαλεπὸν πνεῦμα.

971 **ἐγκυκλήματος** cod.
976 (*s*) The schol. is wrongly written in cod. at v. 985. See commentary.
987 See commentary.
995 A false interpretation.
997 **ὅρους** cod., corr. Stanley. Cf. schol. *Eum.* 636.
1022 The gender of the gloss has no regard to the context. The word is explained *per se* from a lexicon.
1031 **τοξότηι** cod., corr. Victorius.

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II. ENGLISH.

(Grammatical and General.)

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